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INTRODUCTORY NOTES

TO THE

STUDY OF POETRY

BY

CHARLES W. KENT, M. A., Ph. D.,

PROFESSOR OF ENGLISH LITERATURE IN THE UNIVERSITY OF VIRGINIA.



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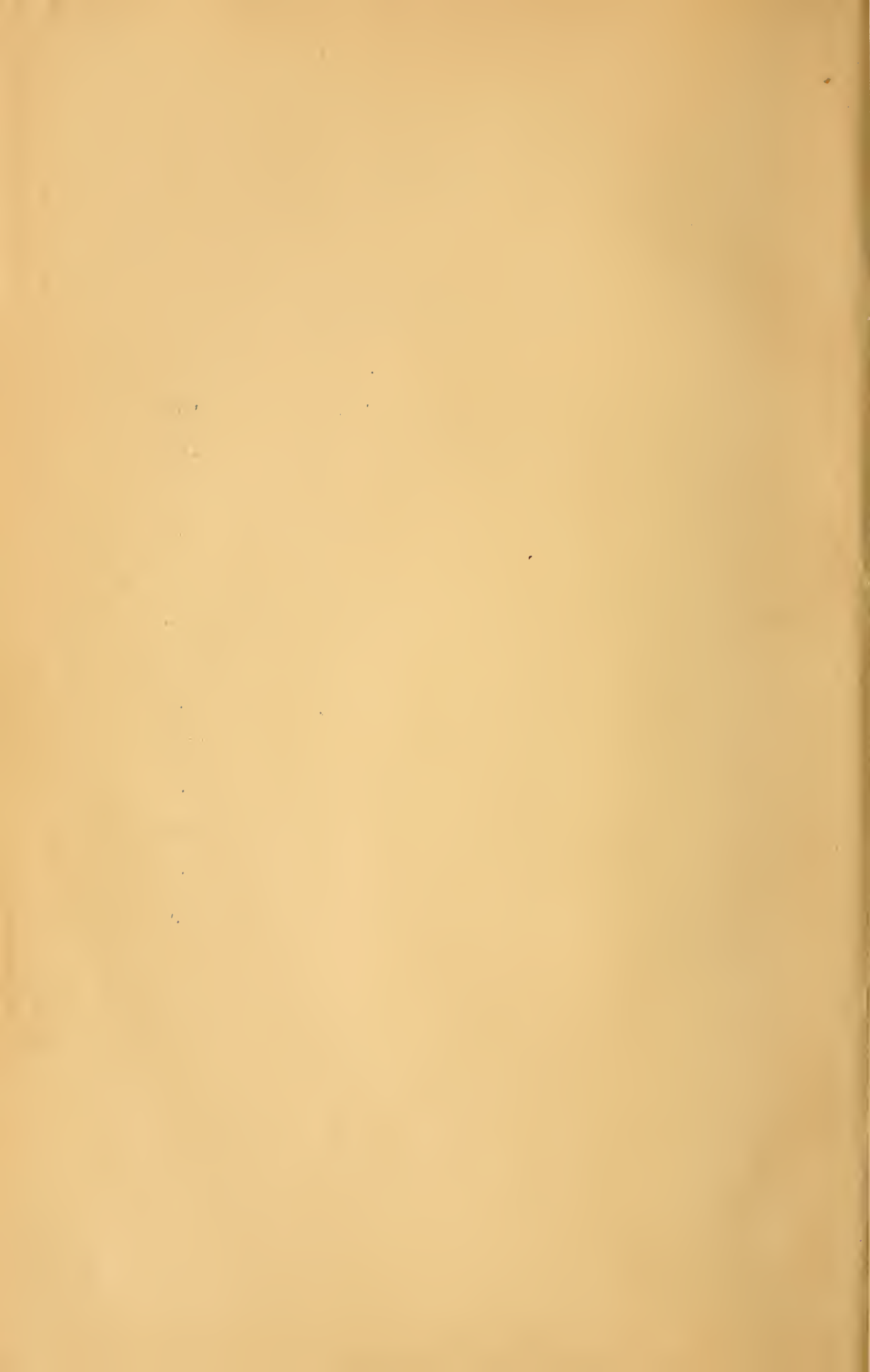
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A PREFATORY NOTE.

THIS inadequate and incomplete introduction to the study of poetry has been hurriedly prepared for the use this session of a large class of students, whom I did not wish to subject to the inconvenience of copying so much from the blackboard. They are to be considered merely as an outline, to be supplemented by explanations, suggestions, illustrations, examples, and questions. It is the author's intention to make use of the notes in this form, at least one more session, and then to revise, expand, and amplify by numerous examples, for the purpose of more permanent publication. Any suggestions from the class, or from any one into whose hands these rough notes fall, will be gratefully considered.



INTRODUCTORY NOTES TO THE STUDY OF POETRY.

I.—DEFINITION.

Poetry is the expression of human interests in artistic verse.

No attempt is to be made here to justify this definition, for the whole purpose of the notes is to expound fully its terms; but, to establish a prejudice in its favor, it may be compared with some of the important definitions now current.

Austin's definition (Alfred Austin—On the Position and Prospect of Poetry) reduced to its simplest terms is this. Poetry is the glorified representation of all that is seen, felt, thought or done by man.

Courthope (The Liberal Movement in English Literature, Essay I) defines poetry as the art of producing pleasure by the just expression of imaginative thought and feeling in metrical language.

Watts in his excellent contribution to the Encyclopedia Britannica, on Poetry says: Absolute poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language.

And Stedman (The Nature of Poetry) after reviewing a number of definitions formulates his as follows: Poetry is rhythmical, imaginative language, expressing the invention, taste, thought, passion, and insight of the human soul.

DEFINITION EXPLAINED.

Poetry is the expression of human interests in artistic verse.

There naturally inheres in the words "human interests" used to include the subject matter of poetry a certain vagueness, but this vagueness is likewise inherent in the subject matter itself. There must be some latitude in a term intended to cover so wide and so comprehensive a field. This term seems readily to include all suggested by the usual definitions and more, which they unwisely omit. There seems to be a gain in substituting verse for language, for this would in Watt's definition prove of immediate service in giving that element in the specific difference, which would limit his definition to poetry, and not include oratory as well. The degree of the artistic achievement is not here under discussion. Whether the form is "glorified" or merely "emotional and rhythmical" or "imaginative" as well, does not seem to be essential, but there must be, as all critics will agree, some attention to artistic structure, for, without this, poetry could hardly be said to exist. The degree of art exhibited, whether natural or acquired, will be one of the tests of good poetry, as the universality, intensity and personal appeal of the "human interests" involved will be another. That there should be a fitness in the expression, a harmony between the thing expressed and the form in which it is cast, or rather a vital union between the contents and their revelation seems to be a requisite of good poetry and this of course implies that the poet, the maker or creator, must be possessed of peculiar powers.

It will be necessary then to discuss, beginning with that which is fundamental and in part mechanical and advancing toward that which is illusory and evasive: (1) Verse. (2) The Artistic Elements of Poetry. (3) The Subject Matter of Poetry. (4) The Poet's Province and Qualities. (5) The Finished Work—Poetry.

II.—VERSE.

Music, dancing and poetry belong to the musical arts and have to do with time and motion in contradistinction to those fine arts that have to do with space and rest. All of the problems connected with the mechanical structure of verse are problems of sound, and that without reference to whether the verse is to be read to the ear or merely by the eye, for it is obvious that, even when unpronounced, poetry is translated by the eye to the ear, and the impressions of harmony and melody are aural, not ocular.

1. SYLLABLE.

The unit of sound in language is the syllable, which Sievers defines as a body of sound brought out with an independent, single, and unbroken breath.

With reference to Quantity, syllables are long and short.

With reference to Intensity, accented and unaccented.

With reference to Pitch, high and low.

Sound may in general be treated with reference to four particulars:

I. Duration—how long a sound lasts—time of vibration.

II. Intensity—how loud a sound is—excursion of vibration.

III. Pitch—how high a sound is—rapidity of vibration.

IV. Tone-color—how the sound is made up—nodes of vibration and fundamental tone.

In the human voice, the musical instrument with which we are here concerned, the vibrations vary from 65 to 1044 per second.

2. FOOT, OR BAR.

A combination of these units of sound, syllables, gives us the measure, bar, foot, tact, tempo, or measured interval of time. These bars or feet represent in any given verse fixed sound relations of equal or at least very similar time groups, and the foot is then the unit of the verse.

3. VERSE—LINE.

Verse-line, or line, may be defined as a set of specially related sounds, and is totally independent of contents (Lanier). The sounds may be represented by words, foreign, unintelligible or nonsensical. The word verse means a turning, and as far as it presents itself to the eye, the verse or line simply turns upon itself and repeats the same form, or prepares for a different. But these lines or verses are not of arbitrary lengths. They are made up of a certain number of the verse-units or measures. The determination of the number of bars or feet is a measuring process to which the name metre is given.

4. METRE.

Metre is a measured portion of the rhythm. The basis of all verse is measured intervals of time, and the repetition of these fixed time intervals is rhythm.

5. RHYTHM.

Rhythm (in verse) is the harmonious repetition of certain fixed sound relations, and as Schipper says, Poetical rhythm is to be recognized by the division of words, or syllables of a group of words, into single, equal or, at least, similar line groups.

It should be emphasized, then, that the basis of all rhythm is time and that accent can never be its basis. Accent merely aids the ear in perceiving rhythm, by marking off the time groups and calling attention to them. In music, which is certainly rhythmical and based essentially upon time, every bar, unless otherwise marked, begins with an accented note and closes with an unaccented one. But the accent is not the basis of rhythm in music, it merely makes the hearer more sensible of it. Accent is never the creator of rhythm, but is its regulator or governor. Rhythm is essentially a result of Quantity, not of Accent, though both quantity and accent are inseparable from words.

6. ACCENT.

Accent is, first, Tonic, *i. e.* the pronunciation or word accent. This accent in English is movable, as author, authority, &c., though it may be kept on the roots as in pendant, dependant, independent, &c.

Accent is, second, Rhythmic. This is verse accent

which marks the intervals of time allotted to a bar or foot. This verse accent should fall on only such syllables as have word accents. Sometimes, however, in words, in which the word accent is uncertain, or apparently indifferent, such for instance as *amen*, *corn-field* &c., the rhythmic accent is hovering, that is, may fall on either syllable which the metre requires. In music, even where the accent naturally falls on the first note of the bar, sometimes for æsthetic reasons some other note is accented rather than this first note. This æsthetic accent is the wrenched accent in verse—an accent designedly thrown on a usually unaccented syllable, for the purpose of producing a definite effect.

Accent is, third, Logical or Emphatic. This accent emphasizes the logical importance of the word that bears it. It falls upon a syllable having word accent. To illustrate some of these points by an example:—

“We watched | her breath | ing through | the night, |
 Her breath | ing soft | and low, |
 As in | her breast | the wave | of light |
 Kept surg | ing to | and fro.” | —Hood.

Here we divide the verse-lines, or lines, into bars by this | . The word or tonic accent is in each word obvious, though it is clear that some monosyllables, such as *in* and *to*, have in their connection very little emphasis, yet upon these fall rhythmic accents, so weak however, as to be hardly noted. The rhythmic accent falls regularly upon the last syllable of the bar. The first line is divided into four equal or similar parts and is a tetrameter, while the second is a trimeter.

The logical accent which controls the recitation of good poetry, as of good prose, varies with the concep-

tion of the writer. For instance, here in my reading it falls on watched, on breathing (2nd line), on breast and surging.

III.—ARTISTIC ELEMENTS OF VERSE.

While all that has been said about verse may be considered a part of its artistic structure, we pass now to elements distinctively artistic.

In reading prose the grammatical sentence is broken up into parts, each consisting of a group of words, one of which has a chief ictus. This is also true in poetry. In the verse above, the grouping corresponds with the lines, though this is not always the case.

This process in music or in reading is called phrasing.

1. PHRASING.

Example. Poetry has been to me^v its own 'exceeding great reward';^v it has soothed my afflictions;^v it has multiplied and refined my enjoyments;^v it has endeared solitude;^v and it has given me the habit^v of wishing to discover the good and the beautiful^v in all that meets and surrounds me.^v—Coleridge. This is perhaps naturally read by groups as indicated by the inverted caret. It is seen that in general the pause or rest by which one group is separated from another corresponds with the punctuation mark. But as such marks are not used with unvarying certitude they can not be considered the criteria. Take a poetic example:—

"I closed my lids,^v and kept them close,^v
And the balls like pulses beat;^v
For the sky and the sea,^v and the sea and the sky^v
Lay like a load on my weary eye,^v
And the dead were at my feet."^v—Coleridge.

This rhythmical phrase (or sentence as it is sometimes called) which usually corresponds with the line, and is marked by the one prevailing logical ictus and the pause separating it from the next phrase was called the colon.

In anticipation of the discussion of the stanzaic structure, it is well to note that the combination of these phrases or rhythmical sentences leads to rhythmical periods.

Since rhythm depends upon tune, not upon accent, silences become in rhythmic structure of as much importance as sounds. These silences are called pauses or rests.

2. PAUSES.

The Pause is, first, compensating: it takes the place of a sound or of sounds. When for instance the type of the verse is established to be iambic pentameter, then the line:—

“Who would believe me? O perilous months!”

is probably to be written (Lanier) so that in the third bar a quarter compensating pause occurs.

Rhythmic pause (a). This occurs at the end of each line, whether there is a break in the sense or not. If the sense pauses as well, then the line is end-stopt. If there is no logical pause, but the sense runs on into the next line, then the line is called a run-on line.

“Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell
When I embark.” —Tennyson.

After the first line there is a rhythmical pause, accompanied by a slight pause in the sense, but the con-

junction connects it so closely with the next line that this should be designated as "run-on," while the second line is end-stopt.—Cf. 3 and 4. Rhythmic pause occurs: (b). In the line. It may be here too the sign of distinct pause in the sense or merely of a pause in the recitation. There is great variety in the use of this line pause or cæsura. It frequently occurs near the middle of the line

"Come live with me||and be my love."

—Marlowe.

And smooth or rough||with them is right or wrong."

—Pope.

"To him||who in the love of nature holds

Communion with her visible forms,||she speaks

A various language;|| for his gayer hours," &c.—Bryant.

Note use particularly in Milton and Shakespeare. The foot cæsura occurs where the end of the foot does not coincide with the end of a word. Compare, for example:

"Puts forth | an arm | and creeps | from pine | to pine"
with

"With ro | sy slen | der fin | gers back | ward drew," |
though this line would be better if treated with anacrusis. (See below).

Pause may be masculine, that is, after an accented syllable.

Pause may be feminine, that is after an unaccented syllable.

3. TONE COLOR.

(a.) RIME.

In grouping words into phrases, or rhythmical sentences, it has been noted that pause is one of the means

by which this is accomplished, but agreement in sound, or rime, is another means frequently employed.

Rime, generically, is the similarity between two or more sounds.

1st. At the beginning of words. This is called Initial Rime, or Alliteration. In this the initial letter of two or more words answer to each other. The conditions of alliteration are these: any vowel sound may be in alliteration with any vowel sound, whether other or the same.

Any consonant sound with the same consonant sound.

Alliteration was essential to Old English verse.—Cf. *Beowulf*, *Elene*, &c., &c.

The use of alliteration now is not as an essential but as an ornament of verse.

“I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows.” —Tennyson.

2nd. At the end of words. This is End Rime and may occur at the end of lines, that is Final Rime or in the lines, that is, Involved or Internal Rime. In either the rime may be Proper, Improper, or Identical.

The conditions of Proper Rime are—

- (a). Vowel sounds alike—now: plough.
- (b). Sounds before the vowels unlike—light: bright.
- (c). Sounds after the vowels alike—weak: pique.
- (d). Syllables must be similarly accented—city: pity; cf. city: cómity: commíttee.

Frequently, however, occur what are called rimes to the eye, that is where the conditions seem by sight to

be fulfilled, but in fact are not. These eye rimes vary, from those in which the only variance is that a primary and secondary accent are present, e. g., *begán: ócëan*, to those in which there is no similarity of sound, e. g., *laughter; daughter*.

Rimes may be single (masculine) rimes, that is, the rimes may fall on the last syllable of the word, or double (feminine) where rimes fall on penult, *running; cunning*; or triple where the rimes fall on the ante penult—*unfortunate; importunate*. Perhaps the rimes may be thrown even further back from the end.

An Identical (or Perfect) Rime is where all the conditions of the Proper Rime except the second are fulfilled. When the sounds of the vowels, and the sounds before and after the vowels, are all alike in similarly accented words, as *Ruth: ruth; pain: pane, &c.*

The analysis of this stanza from Shelley's *Cloud* will illustrate the use of rime as an ornament of verse, for it is no longer essential to it:—

“I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.”

In this there is a very happy use of both Internal and Final Rimes.

(b). ASSONANCE AND PHONETIC SYZYGY.

Tone-color.—Under which Rime belongs, includes also assonance and phonetic syzygy. Frequently without any reference to the consonants similar vowel sounds are placed in juxtaposition or contrast. This is Assonance, and it may occur at the end of lines, to which the term is frequently limited, or in the body of the lines. It is used for the purpose of linking parts of the poem together or for the purpose of tone-coloring.

Assonance purposely used at the end of lines is rare.

Cf. George Eliot's *Spanish Gypsy*:—

“Maiden crowned with glossy blackness,
Lithe as panther forest-roaming,
Long armed naiad, when she dances
On a stream of ether floating.”

More frequently assonance at the ends of lines is merely a failure to make the rime proper. Assonance in the body of the verse, on the contrary, is frequent, and, when used with proper caution, essentially artistic.

Before giving examples of it the general characteristics of English vowels may be suggested. The scale of vowels may be written thus, without attempting to designate variations of pronunciation:

I—E—A^e(bat)—A(ah)—A^o(aw)—O(more)—U.

According to vibrations they run as follows:

U (224); O (448); A (896); E (1792); I (3584), that is, they are divided naturally into high and low vowels.

(Helmholtz shows that A, A^e, E, I is an ascending minor chord).

Considering, then, these vowels as musical notes, it is

obvious that the low sounds and high sounds will be suited for different verse qualities. Let us notice them one by one, without, however, pushing this relation between sound and sense too far or making our dicta too absolute.

Beginning at the bottom of the scale.

U=ōō—is smooth, soothing; it also expresses gloom, solemnity, slowness of motion, great size, &c. This pronounced by a tuneful voice in the middle register is a simple tone.

O (more) is noble, soulful, cf. Tennyson's oes in his "deep chested music;" it is fine as a sensuous impression; it may express horror, deep-grief or other emotion, eminently sonorous.

A^o (au) caught—cf. awe, suggests slowness, solemnity, bulk.

A-(ah), is large, hearty, sonorous, dignified. "It is the purest and most fundamental vowel-sound."—Century Dictionary.

A^e(=mat)—triviality, rapid movement, delicacy, physical littleness—dissonant and displeasing—unmusical.

E=(met) like A^e(mat)

E=ee is intense—expresses feeling, pleading, &c. } Most used
alphabetical sound.

I=ee in machine—expresses feeling, pleading, &c.

I=little, like A in significance.

I (in bright)=openness, brightness, tightness, &c.

In general top vowels, high notes, express joy, gaiety, triviality, lightness of touch, rapidity of movement, physical littleness, &c. They are often finical.

Lower vowels, broad sounds, express solemnity, deep feeling, passion, slowness of movement, ponderosity, awe, horror. They are sometimes most heroic. For examples see Tennyson, Keats, Milton, Poe, Lanier, Shelley, &c., &c.

PHONETIC SYZYGY.

But the sound effects produced by assonance, or similar vowel sounds answering to each other or giving a definite coloring, are not more interesting than those produced by consonants. Alliteration is one form of this, but the condition of alliteration is that this similarity of sound should be found in initial letters of accented syllables. What name shall we give to the easily recognized phenomenon in these lines:

“The moan of doves in immemorial elms
And murmuring of innumerable bees,”

where the prevailing m-sound is characteristic and serves the purpose of linking the words together by a pleasing recurrence of similar sounds. Lanier follows Sylvester (*Laws of Verse*) in calling this Phonetic Syzygy and defines it as a succession of the same or similar consonant colors.

A moment's investigation will show that consonants are unlike, that some are easy, others difficult of pronunciation; that some are harsh, others soft. The artist consciously or unconsciously recognizes some of the values of these separate consonants.

In general, harsh sounds convey harsh significance and soft sweet sounds express soft sweet meaning.

TABLE OF CONSONANT SOUNDS.

| | | <i>Labial.</i> | <i>Lingual.</i> | <i>Palatal.</i> |
|--------------|-----------|----------------|-----------------|-----------------|
| Mutes..... | { Sonant, | b | d | g |
| | { Surd, | p | t | k |
| Spirants.. | { Sonant, | v | dh | |
| | { Surd, | f | th | |
| Sibilants. | { Sonant, | | z | zh |
| | { Surd, | | s | sh |
| Aspirate, | h (surd) | | | |
| Nasals, | m | n | ng | |
| Semi-Vowels, | y | l | w | |
| Liquids, | r | l | | |

Sonant mutes b, d, g often retard movement and occasion difficult junction.

e. g.

“The shard-borne beetle with his drowsy hums.”

Surd mutes p. t. k. (fricatives) show unexpectedness, vigor, explosive passion, startling effects. Sometimes, too, in difficult combinations these retard movement. The letter t represents 6 per cent. of our sounds.

Let me not to the marriage of true minds
Admit impediments.

Spirants, v (fricative) more common than f (cf. dh and th). What effects do they show? Characterized by maintenance of similar noises.

Sibilants express softness, sweetness, musicality, and this is particularly true of the somewhat rare but beautiful, rich, melodious *z*, *zh* sounds.

A low melodious thunder to the sound
Of solemn psalms and silver litanies.

Softly sweet in Lydian measures.

Sh=most unpleasant effect:

“The shrill-edged shriek of a mother divide the shuddering night.”
—Tennyson.

Aspirate *h* occurs in combination, particularly in the whispered consonants *s*, *sh*, *h*, *wh*, and these express quiet, secrecy, mystery, caution, fear, deception.

Nasals—*m*, occurs in murmuring sounds; it is resonant and continuable, and, like *u* and the vowels can be distinguished at great distance. *n* most common sound in English pronunciation: *ng*—is it significant?

“And clattering flints battered with clanging hoofs.”

Liquids—*l* and *r*, softness, smoothness, liquidity, lingering effect, harmony, beauty. *l l* &c., give easy junction and hence accelerate movement. The effect is trilling rather than smoothly continuable.

Continuance, however, may be effected by reduplication of syllable, as in *murmur*, &c., or by an added *r* or *l* as in *wrestle*, *dabble*, &c.

It has been seen, then, that tone-color may suggest certain effects, or by imitation and correspondence actually produce them. Certain tones, by association or otherwise, do become significant of certain emotions.

A simpler form of this is found in verbal onomatopœia, that is, the effort to reproduce sounds in nature by similar names for the sound, or the thing characterized by the sound, e. g., gurgle, splash, thud, hiss, buzz, cuckoo, &c.

An advance upon this is the rhythmical onomatopœia, in which the verse-form in its movement reproduces by sound, without regard to the meaning of the words, the sense to be conveyed either by imitation or analogy. Read this for its sound-effect in imitation: *Quadrupedante putrem sonit sonitu quatit ungula campum.*

Ghost-like from great dark room to great dark room.—Browning.

Symbolizes here the slow and stealthy movement of gliding feet.

“Fluttering his pennons vain, plumb down he drops.”

Unusual accent on *plumb* represents the suddenness of the fall, &c.

Rhetorical onomatopœia will be mentioned under Style.

4. METRE.

Rhythm is of two kinds, descending and ascending. In music the first note of a bar is accented, unless otherwise marked. In poetry to this 3-rhythm, the name trochaic is given—the trochaic representing the classic foot, that is a long and a short. While the musical notation in poetry is more suggestive and more serviceable than this system, for convenience we shall use this classic notation.

Descending rhythm of 3-time, usually two syllable to a bar, is called trochaic.

Descending rhythm of 4-time usually three syllables to a bar, is dactylic. Ascending rhythm of 3-time, is called iambic.

Ascending rhythm of 4-time is known as anapæstic.

(A). SUBSTITUTION.

Before taking up these units of measure in their combinations into lines or verses, note that in place of two syllables, constituting 3-time and arranged in ascending or descending rhythm, there may occur two syllables, both of which or neither of which may seem to be accented, i. e., instead of the trochee or iambus may occur a spondee or a pyrrhic. Further in this 3-time rhythm and more frequently in 4-time rhythm may occur three syllables with accent placed somewhat different from the dactylic or anapæstic types. That is, instead of dactyl, or anapæst, we may have the amphibrach; or the amphimacer, or four syllables, forming the choriambus. This latter rarely, if ever, occurs in prevailing trochaic or iambic types. Putting any other than a regular bar in a line, the typic rhythm of which has been established, is known as *substitution*.

(B) SLURRING.

As we have used the word syllable, it will be well to note that this is used to designate a unit of sound, not a part of a word. A letter or letters denoting, in word-divisions, a syllable may be passed over so rapidly in pronunciation as to be practically without quantity, and hence not destructive of rhythmic flow. This is called slurring.

(c) ELISION.

Again, a letter or letters may, in circumstances, disappear entirely in giving the sounds which occur. This is called elision. When and how this may obtain needs further discussion.

(D) METRES.

How are these bars (or feet) combined into a line? There may occur in the verse line:

1. *One Bar*—one measure—monometer, and this may be trochaic:

or iambic,

Splashing

Dashing.

—Southey's *Lodore*.

Here end

As just

A friend

I must.

—Hood.

or dactylic,

Memory

Tell to me.

George Eliot.

or anapæstic,

On thy bank

In a rank.

—Drayton.

Further examples : Cf. Hood, Southey's *Lodore*, Herrick's *Daffodil*, *The White Island*, &c.

The monometer is rarely used in continuous verse form, but occurs frequently in stanzaic structure in association with ampler lines, and is particularly used in the refrain and bob. (See Stanza).

- 1^a. Monometer, with added syllable, or Dimeter catalectic.

dactylic—

Low in the ground.

—Campbell.

Note that this is the choriambus.

2. Dimeter—may be

trochaic—

Beauty smiling

Wit beguiling.

—Dodsley.

iambic—

Sweet singing Lark

Be thou the Clark.

Herrick.

dactylic—

Cannon to right of them.

Tennyson.

Cf. Longfellow's *Skeleton in Armor*, Drayton's *Agincourt*, &c.

anapæstic—

On the emerald main.

—Shelley.

2^a. With added syllable—

trochaic—

Give the vengeance due

To the valiant crew.

—Dryden.

iambic—

She wept, sweet lady,

And said, in weeping.

—Rosetti.

anapæstic—

He is lost to the forest.

—Scott.

This line of two measures is still too short for frequent use in English verse as a sustained movement, but there are notable examples of it.

Cf. Herrick, *To the Lark*; Swinburne, *Song in Season*; Scott, *Coronach*; Hood *Bridge of Sighs*; Skeltonic Verse, &c.

3. Trimeter—verse of three bars.

trochaic—

Go where glory waits thee.

—Moore.

iambic—

Oh let the solid ground

Not fail beneath my feet.

—Tennyson.

dactylic—

Sweeter than trumpet of victory. —Goold Brown.

anapæstic—

I am lord of the fowl and the brute. —Cowper.

3^a. With added syllable.

trochaic—

Home they brought her warrior dead. —Tennyson.

This is a very common verse-form.

iambic—

Ere God had built the mountains. —Cowper.

dactylic—

Pierce me in leading the host of the Lord. —Byron.

anapæstic—

Comes a pause in the day's occupations.—Longfellow.

This verse of three stresses is not at all unusual.

Cf. Surrey; Shelley's *Sky Lark*; Burns; Browning, etc., etc

4. Tetrameter—verse of four measures.

trochaic—

Space to breathe, how short soever.—Johnson.

Cf. Longfellow's *Hiawatha*.

iambic—

Come live with me and be my love.—Marlowe.

This iambic movement of four bars is the basis of the Short Rime Couplet (see Stanza) of French origin, and so frequently used by Chaucer.

dactylic—

Why art thou dim when thy sisters are radiant?—Baker.

With slight variations, this is a frequent verse-form.

anapæstic—

For a field of the dead rushes red on my sight.—Campbell.

4^a. With variations.

trochaic—with added syllable—

(?) Only kneel once more around the sod.—Hemans.

iambic—with added syllable—

Wee, sleek'it, cow'rin, tim'rous beastie.—Burns.

dactylic (a)—with last foot a substituted trochee—

Brightest and best of the sons of the morning.—Heber.

(b)—with last foot a lengthened syllable—

Sweet be thy matin o'er moorland and lea.—Hogg.

anapæstic—with added syllable and often substituted iambs in first foot—

If they rob us of name and pursue us with beagles.—Scott.

How dear to my heart are the scenes of my childhood.—Wordsworth.

Is this latter the amphibrach movement?

Verse of four stresses is the most natural, and one of the most usual of English verse forms. Perhaps this is due to an important physiological fact. Respiration in breathing occurs about twenty times a minute, and the heart usually beats about eighty times, or there is one breathing to four heart-beats. It has been shown that in a normal reading of tetrameter, about twenty lines a minute are usually covered, and in these, of course, occur about eighty stresses. Now, since the heart-beats are essentially and fundamentally rhythmical, this coincidence of a heart-beat with each stress and a breathing with each

line is surely not accidental in determining the tetrameter movement, as the movement of ballads or Volkpoesie; and of many narrative and other poems. Indeed, it might be well to use this as the starting point of the discussion of meters, and indicate that the shortening or lengthening of the line is for some special effect. For verses of four bars, compare ballad poetry: Chaucer, Johnson, Milton, Scott, Coleridge, Tennyson, Burns, Cowper, Longfellow, etc., etc.

5. Pentameter—five bars—

trochaic—

Sing the tales of true, long-parted lovers.—Arnold.

Rafael made a century of sonnets.—Browning.

This is not a very popular verse-form.

iambic—

A knight there was and that a worthy man.—Chaucer.

This is the most common of all English measures. It is the heroic measure, so called because it is the form of epic verse in which heroes have been celebrated in Teutonic poetry. It occurs in the long-rimed couplet of Chaucer (see chapter on the History of English Rhythms), in the stanza; in rimeless or blank verse (cf. particularly, Shakespeare and Milton). Its length gives it a dignity and slowness of movement, whether broken by pauses or not, especially suited to the serious unfolding of important matters.

dactylic—

No example of this is at hand, though theoretically, it is easily constructed.

Dactyls of beautiful measurement, five in a monody.

anapæstic—

That the water was wont to go warbling so softly and well.
—Browning.

5^a. With added syllable—

trochaic—

God, the soul of earth is kindled with thy grace.—Swinburne.
Think, whene'er you see us, what our beauty saith.—Hunt.

iambic—

On helm and harness rings the Norseman's hammer.—Longfellow.

dactylic—

Dance the elastic dactyls with musical cadences on.—Story.

anapaestic—

The pentameter movement, exceeding as it does the normal length, is almost always broken by a cæsural pause, which gives a breathing place, and tends, too, to retard the movement of the line.

For five stress verse, see *The Old Dramatists*; Milton; Spenser's *Fairy Queen*; Gray's *Elegy*; Arnold's *Tristram and Iseult*; Browning's *One Word More*, &c.

6. Hexameter—six measures, usually broken by pause.
trochaic.

Dark the shrine and dumb the fount of song thence welling.
—Swinburne.

Note, however, the ready division of this into a trimeter movement thus: and compare with Swinburne's choriambic verse.

iambic—

For she was wondrous faire as any living wight.—Spenser.
The Naiads and the nymphs extremely overjoy'd
And on the winding banks all busily employ'd.—Drayton.

This is the Alexandrine, which is frequently used in conjunction with the prevailing iambic pentameter movement. It generally falls into two equal parts—trimeters.

The dew was falling fast, the stars began to blink.

—Wordsworth.

The line is found in the Poulter's Measure (which see below).

dactylic—

Now, with a sprightlier springiness, bounding in triplicate
syllables.

—Story.

Instead of this *pure* dactylic hexameter, as it is called, a line having a spondee or trochee in the last foot and allowing substitutions anywhere, is a more usual form.

Stand like harpers hoar with beards that rest on their bosoms.

—Longfellow.

This measure brings us however into great difficulties. Have we to do here with a real dactylic 4-rhythm, or is this the same 3-rhythm with which we are familiar? If the latter, then it is not in any sense to be confounded with the classic dactylic hexameter. Lanier indicates clearly that the 4-movement is used frequently for comic effect, and that the classic hexameter is not; also that the 3-rhythm is capable of great variety, is light, sprightly and flexible, while the classic 4-rhythm is dignified, steadfast, stately. See below for further discussion (History of Rhythms).

anapæstic—

Or the least little delicate aquiline curve in a sensitive nose.

—Tennyson.

The hexameter movement which is broken by pause is no unusual form of English verse, particularly in the Alexandrine and in the so-called Dactylic Hexameter.

7. Heptameter—By the necessity of breathing, this line must be broken and the pause so regularly occurs at the same place in the line that it is broken into tetrameter and trimeter.

trochaic—

Hasten, Lord, who art my Helper; let thine aid be speedy.
—Quoted by Goold Brown.

iambic—

There's not a joy the world can give like that it takes away.
—Byron.

Cf. Here the Latin Septenary (which see below—History of Rhythms).

For contumely shown his priest, infectious sickness sent
To plague the army, and to death by troops the soldiers went.
—Chapman's Homer.

dactylic—does it exist?

anapaestic—very irregular.

And we heard as a prophet that hears God's message against
him, and may not flee.

- 7^a. Heptameter—with variations or added syllable.

trochaic—with added syllable.

Tell me what thy lordly name is on the night's Plutonian shore.
—Poe.

Tell me not in mournful numbers, Life is but an empty dream.
—Longfellow.

iambic,

And wrought within his shattered brain such quick poetic senses.
—Mrs. Browning.

dactylic—does it exist?

anapæstic—with added syllable.

That are little of might, that are moulded of mire, unenduring
and shadow-like nations. —Swinburne.

But this again seems to be a variation of the cho-riambic verse, rather than an anapæstic movement. Its scheme would seem to be

The heptameter movement is too long to exist, except as composed of shorter metres. (See Common Metre under Stanza).

8. Octameter.—This, like the heptameter, if it can be said to exist at all, does so by virtue of the association of two tetrameters into a line, which, by rime, is co-ordinated with another similarly constructed verse-line.

It is well to say here that the forms given above are to be recognized merely as types to which poems, in their mechanical structure, more or less nearly conform, but there is not in English, however it may be in the classic languages, any scheme or schemes into which all lines of any poem must be forced. That a line can not be scanned according to any fixed scheme, nay, that lines in the same poem, which is apparently homogeneous, do not follow the same scheme, argues nothing against the metrical correctness or artistic beauty of the poem. On the contrary, the irregularity may itself be a means to enhance this beauty. Rhythm, depending upon quantity, is to be recognized by the marvellous and ready co-ordinations of the delicate human ear, and not by finger tests, or syllable counting, or the enumeration of accents. The unhappy divorce

of music and poetry has tended to free music and hamper poetry; when they find each other again, music will suffer the mild enslavery of melody and harmony, while poetry will be freed from the shackles of a fixed and inflexible form.

HISTORY OF SOME IMPORTANT RHYTHMS.

In general, in music the bar begins with an accented note and the rhythmic movement is descending, and this form in English poetry is now also of frequent use, both in trochaic and dactylic rhythms; but the rising rhythm, that is, the rhythm in which no stress is used until a sound or a set of sounds has been uttered, seems to be more frequent and, perhaps, more natural. However, this last statement is made under correction, for in prose writing characterized by emphasis of statement, sentences very frequently, perhaps most frequently, begin with an accented syllable. This may itself be indicative of vigor and a ready attack, while the descending may, perchance, suggest either more deliberation, or a lighter and more gradual approach to the theme. So, in the fall or cadence of such lines, the ascending rhythms suggest periodic structure—at least lead up to an emphatic syllable, and often a logical accent on the very last syllable, while the descending rhythm is unemphatic in its termination and, in part, inclined to gradual fall in the sense. This is not uniform, however, and admits of no dogmatic declaration. It rather invites careful and sympathetic investigation.

In the earliest English poetry the essential of verse is Alliteration, and not the "regular recurrence of accented syllables" (see Author's Edition of *Elene*, p. 8). The verse was in its structure stichic and the long-verse consisted of two hemistichs. In each hemistich there were two accented syllables, the unaccented syllables being variable in number, but constituting in all, probably, when grouped, two bars of equal time intervals. This Old English rhythm seems to be chiefly descending.

wintra for worulde thaes the wealdend god
Sægdon sigerofum, swa fram Siluestre, &c.

These examples indicate too that the hemistichs are united to each other by alliteration, according to which at least one accented syllable of the first hemstich must be used in alliteration with at least one of the accented syllables of the second hemistich.

That rime frequently occurred in Old English verse is beyond question. Sometimes it seemed to exist merely by chance and at other times obviously with design. In the latter case it seems to have been used for ornamentation. In due time rime was so regularly and uniformly used, that it became the essential element of verse, and alliteration, if used at all, of a purpose, came to be merely ornamental. Rime was for a long time counted the condition without which verse could have no existence. But, in the course of time, this, too, was counted rather the accident than the essence of verse, and blank verse was recognized as the highest form of poetry and rime joined alliteration in its service of verse-beautifying.

But to revert to Old English verse.

Rime, which is present in the oldest poems, became more usual and in the tenth century the "Riming Poem," perhaps of Norse origin or imitation, gives evidence of familiarity with this element of verse-structure. No doubt, too, riming was influenced both by Latin hymns and the imported lyric measures of the Troubadours, and it is in hymnic or lyric poetry that rime is still most important as a means of facilitating stanzaic structure (see below).

In Layamon's poetry, about 1200, there occur both rime and alliteration, sometimes one, sometimes both, very rarely neither. The rhythm is the sectional or stichic rhythm divided into two short lines or hemistichs of equal length.

1. THE SEPTENARY.

The Ormulum of about the same time, 1200, shows the influence of the Latin Septenary.

The Latin Septenarius was a verse of seven feet, heptapody, with last foot catalectic, or, in classic terminology, a catalectic tetrameter. The movements vacillated between Iambic and Trochaic. It found its first imitation in the Poema Morale, of, perhaps, the same date as the Ormulum (ten Brink). This runs as follows:

Ic am elder thamne ic wes, a wintre and ec a lore
Ic ealdi more, thamne ic dede; mi wit oghte to bi more.

This is the rimed couplet of the Latin form. The Ormulum differs from it in being rimeless.

Thatt uss iss swithe mikell ned to follghenn annd to trowwenn.

For further use of this Septenarius, see Heptameter, above.

About the time of the introduction of the Latin Septenarius, two measures from the French found their way into English poetry: The Short-Rimed Couplet and the Alexandrine.

2. THE SHORT-RIMED COUPLET.

This form is merely a development of the natural tetrameter movement (see above), and is marked merely by the fact that the verse-lines are bound together in couplets by end rime. Perhaps the first occurrence of this form in English poetry is in a poetical paraphrase of The Lord's Prayer, which belongs to the middle of the 12th century. This Short-Riming Couplet, which became so popular before Chaucer's day, was adopted by him as one of his most used forms for narrative poetry. It is iambic in movement and, while it may be handled with great accuracy, is frequently subject to slurring, elision, added syllable, etc. For continuation of the use of this four-stressed verse see above.

3. THE ALEXANDRINE.

Another French form, which seems to have found its way into English, first in conjunction with the old alliterative line, and with the tetrameter movement, and later in its purer French form, is the Alexandrine, a six-foot verse of iambic movement. This was first used in connection with the Septenary (cf. *Chronicle of Robert of Gloucester* in 1300), but used also about the beginning of the Fourteenth Century (cf. Robert Mannyng's *Rimed Chronicle*) as a verse of six accents, broken after the third by the cæsural pause. In this

form, of course, it might occur as a quatrain (see below) of three-measure verse. In conjunction with the Septenary it was known as Poulter's Measure. (See below).

4. HEROIC VERSE.

The origin of this five-stressed iambic movement, as used in English, is not clear. It may be (1) either an accidental or intended shortening of the Alexandrine. Evidence is not lacking that a shortened line was so used in association with the full Alexandrine; (2) it may be a lengthening of the ordinary four-stressed verse, and this, too, is supported by the fact that in four-accented verse occasionally lines occur that show five bars; (3) it is probable that it is a direct imitation of the favorite ten-syllable French verse.

The French ten-syllable verse, which, by the way, might have more syllables, was almost always divided by a cæsura, after the fourth syllable, which usually bore a strong ictus. In English this five-tact verse occurs first in two songs (Ms. Harl. 2253) belonging to the early part of the Fourteenth Century. In these hymns it occurs in connection with lines of other measures.

The Heroic Couplet—that is the five-accented iambic verse, united in couplets by end rime—owes its English origin to Chaucer, who used it for the first time in his *Legende of Good Women*. Skeat thinks this was modelled upon a poem by Guillaume de Machault (†1377). At any rate, Chaucer soon gained such freedom in using it, showing such skill in varying the cæsura, reducing or enlarging the number of syl-

lables, etc., that the verse was established as the most beloved of early English measure. Surrey (1518–1547) first made in it an important change, looking to further freedom from artificial trammels—this was to omit the rimes. Perhaps this was occasioned by Surrey's acquaintance with the Italian *versi sciolti*. It is to his translation of *The Æneid* that we owe the very popular blank verse.

5. BLANK VERSE.

This variation of the rimed, heroic couplet, was adopted and expanded by the Old Dramatists, used with unsurpassed skill by Shakespeare, adopted by Milton for his famous Epics, and after a conflict with the heroic couplet in Dryden's time was reinstated in dramatic literature. It has been more widely used than any other verse-form perhaps, and is still a favorite measure with our poets. Cf. Tennyson, Browning, Poe, Hunt, Keats, Shelley, &c., &c., &c.

6. TETRAMETER VERSE.

Some notice is necessary here of one of the most beloved of all English measures. (See above). This verse-form so popular in the old ballads, the morality plays, and narrative verse in general, has its source in the four-accent long alliterative line of the Old English period. It is, in essence, a Teutonic verse-form, and may be called our national measure.

This alliterating long-line is identical with the so-called Tumbling Verse, and this Gascoigne identifies with the Moral Plays. It is the verse frequently used in the Sixteenth Century, by Wyatt, Spenser, Shakes-

peare and others, and later by Scott, Byron, &c. It is used, of course, most frequently in strophic or stanzaic structure. (See below).

7. TROCHAIC METRES.

Descending rhythm was unknown in Old English and is of uncertain origin. When and by whom the first trochaic poem was written is unknown, but trochaic verses were cited by Puttenham in 1589 and are of frequent use in the Lyrics of the Dramatists. Perhaps the trochaic movement is the natural outgrowth of the iambic movement with anacrusis, and the form once established would soon develop into analogues for all ascending measures.

8. DACTYLIC HEXAMETER.

The epic verse of classic metres early aroused by its great popularity a desire for imitation in other metres, where the stress or accent played a more important part. If these attempts are to be valued by their approach to classic standards, that is merely as imitations, their success is very meagre, but if they be considered as English variations of Greek and Latin forms they have merited both recognition and praise.

Schipper (*Englische Metrik*) following Elze, indicates its history.

In classic metre the hexameter was a six-foot catalectic verse, consisting generally of five dactyls and a trochee, or a shortened dactyl, but a spondee might occur in any foot except the fifth, and sometimes even in the fifth, and then it was known as a spondaic line.

The rhythm was distinctly a 4-rhythm, and in Eng-

lish is to be distinguished from the Logaëdic dactylic movement of 3-time. But this distinction has rarely been noted and in general any foot of three syllables with accent on first, repeated six times, has been called a dactylic hexameter, and this verse, too, has, of course, admitted various substitutions.

The hexameter was the first classic metre imitated. This was by Gabriel Harvey (1545?—1630), *e. g.* :

Needes to thy bow will I bow this knee, and vayne my bonnetto.

This attempt of Harvey's was also made by his friends Spenser and Sidney, and others. Stanyhurst attempted a quantitative translation of Vergil, and Webbe used it for the Georgics and Eclogues.

Only in beechen groves and dolesome shadowy places.

But here and elsewhere, though this is formally dactylic verse, it has little, if any, of the original rhythm.

Greene's experiments were somewhat more successful, but still left much to be desired.

When bonny maids do meet with the swains in the valley by Tempe.

During this Century this metre has been essayed by Coleridge, Southey and others, particularly in translations from the German and of Homer. Later Clough, Kingsley, Longfellow, Bret Harte, as well as Cayley, Spedding and others have used it. The former with freedom and variation, the latter with an unsuccessful effort to conform to the quantities of classic metres.

Lanier indicates that the four-rhythm can be reproduced (though he gives no examples for the hexameter), *e. g.* :

It's we two, it's we two, it's we two for aye,

All the world and we two, and Heaven be our stay.

—Jean Ingelow.

But he utters a needed caution against the predominance of the four-syllable type, which, when frequently repeated, is comic in its effect.

9. THE ELEGIAC.

This is a dactylic hexameter, followed by a so-called dactylic pentameter. This pentameter consists of two sections, of two and a half feet each. This was first used in English by Sidney, and best exemplified by Coleridge, in translation of Schiller's *Distichon*, *e. g.*

In the hexameter rises the fountain's silvery column,
In the pentameter aye || falling in melody back.

And parodied by Tennyson (On Translations of Homer):

These lame hexameters the strong-winded music of Homer!
No—but a most burlesque, barbarous experiment.

But also prettily varied by Tennyson:

Creeping through blossoming rushes and bowers of rose blowing
bushes,
Down by the poplar tall rivulets babble and fall.

10. HENDECASYLLABIC.

This consists of a spondee, a dactyl and three trochees:

Coleridge substitutes dactyl in first place:

Hear, my beloved, an old Milesian story.

But Tennyson reproduces it more nearly in,

All composed in a meter of Catullus.

And Swinburne in,

In the month of the long decline of roses.

Variations of this meter may be found in Lamb, Browning, Matthew Arnold, etc.

11. CHORIAMBIC.

This is used with beautiful effect by Swinburne; for example:

Love, what ailed thee, to leave a life that was made lovely, we
thought, with love?

Other less important verse forms, such as the Galliambic, Æsclepiadean, &c., are omitted and imitations of classic stanzas will be noted below.

The Stanza.

We have seen above that the bars, or units of metre, are grouped together into lines, or verses of given length, and that these lines generally correspond to the rhythmical phrase, or sentence, or colon. This correspondence is shown by the pause in the recitation falling at the end of the line and being coincident with a breathing place or an actual pause in the sense.

A higher form of rhythm is the grouping of these rhythmical phrases, or sentences, into periods.

Let us analyze an ordinary stanza or verse (note this usual use of the word) in preparation for a fuller outline for the study of the stanza:

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

The scheme may be written as follows:

The movement is iambic,
tetrameter, acatalectic in the
first line, catalectic in the
second and then these two re-
peated. Further the rime order is *abab*.

The stanza divides itself, then, into two distinct parts. If read aloud it is obvious that the first line is a rhythmical phrase and likewise the second; that the pause between them is in no wise so important as that after the second line; that the first and second lines belong together. In versification this union of phrases, or rhythmical sentences, is called a period, and the period here consists of two phrases, called respectively the antecedent and consequent. The next lines constitute a similar period. The stanza here, then, consists of two periods of two rhythmical phrases each. As it is made up of four lines, it is called a quatrain, and it is further characterized by alternate, or cross-rime.

STANZA.

| | | | |
|-------------|---|--------------------|--------------------------------------|
| 1st Period. | { | Antecedent Phrase. | I steal by lawns and grassy plots, a |
| | | Consequent. | I slide by hazel covers; b |
| 2d Period. | { | Antecedent. | I move the sweet forget-me-nots a |
| | | Consequent. | That grow for happy lovers. b |

The simplest grouping of rhythmical sentences is where two are united in a period, and the period constitutes a stanza. For a long time the word stanza was limited to combinations of four or more lines, but the union of two, or three, lines into verses had not then occurred. Now there seems to be nothing gained by denying this generic name to couplets and triplets. It is true that these specific names are more significant, but so is the name quatrain, sestina, etc., etc.

2.

The group of two rhythmical sentences of equal length into a period, which constitutes a stanza, may be called the stichic period. It is, of course, a couplet:

Annie of Tharaw, my true love of old,
She is my wife, and my goods, and my gold.—Longfellow.

Formerly used very seldom, it is of frequent use and in various movements in the Nineteenth Century poets. Cf. Herbert's *Charms and Knots*. Cf. Longfellow's *The Belfry of Bruges*; *Nuremberg*; *Day-break*; Tennyson's *Locksley Hall*; Swinburne, *After Death*; Browning, *The Boy and the Angel*; Rossetti, *The White Ship*; Mrs. Browning, *A Court Lady*; *Lord Walter's Wife*, etc.

These are united by rime.

An interesting example is Longfellow's *Bells of Lynn*, in which the end of the stanza is marked by the refrain, "O, Bell of Lynn."

It would, perhaps, be straining a point to call either the short-rimed couplet or the heroic couplet a stanzaic structure, for these rhythmical phrases are not, as a rule, united into regular periods of two phrases each.

The Poulter's Measure, on the other hand, consisting of the Alexandrine, twelve syllables, and the Septenary, thirteen syllables, joined by end rime, does usually partake of the stanzaic character (see four-line stanza), *e. g.* :

So feeble is the thread that doth the burden stay

Of my poor life; in heavy plight, that falleth in decay.—Wyatt.

But even here the stanza is not well defined, and in occasional examples of *enjambement* it disappears entirely; for example, in the same poem by Wyatt (Complaint of the Absence of his Love):

And yet with more delight to moan my woful case,

I must complain these hands, these arms that firmly do embrace

Me from myself, and rule the term of my poor life.

In this case we can not speak of a two-line stanza, but merely of the two lines as being united by rime.

These rime-unions are found frequently in lines of unequal length, *e. g.*, a line of five bars and a line of three, a line of five bars and a line of two, etc.

These variations present no serious difficulty.

3.

Where, instead of two isometric lines united by rime or otherwise into a stanza, we have three phrases thus joined, we have what may be called the repeated stichic period. This is generally spoken of as a triplet. It was used as early as Ben Johnson, *e. g.* :

Though you sometimes proclaim me too severe,
Rigid and harsh, which is a drug austere
In friendship, I confess, yet, dear friend, hear.

An elegy written by Charles, preserved by Burrell and quoted in part by Guest (*English Rhythms*), gives a further example :

Nature and law, by thy divine decree,
(The only root of righteous royaltie)
With this dim diadem invested me.

A modern example is Longfellow's :

Maiden with the meek, brown eyes,
In whose orbs a shadow lies
Like the dust in evening skies!

For further examples, with variations, compare, Canning, *The Antijacobin* ; Drayton, *The Heart* ; Denham ; Swinburne, *Cradle Songs* ; Thackeray, *Requiescat* ; Carew, *A Looking Glass*. Cf. Herbert, Swift, Lamb, Mrs. Browning, Tennyson, Cowper, Leigh Hunt, Wordsworth, Browning, Rossetti, Swinburne.

Further examples of this three-line stanza may be found, in which the lines are of unequal length :

Who ere she be,
That not impossible she
That shall command my heart and me.—Crashaw.

2, 3, 4.

With much of pain, and all the art I knew,
Have I endeavoured hitherto
To hide my love, and yet all will not do.

5, 4, 5.

Cf. also, Carew, Granville, etc.

3a.

A variation of the three-line stanza of single rime, as in the examples cited, is the three-line stanza, in which the third line is a refrain without rime and not of equal metre. For example, Thomas Moore sang:

Ah! where are they who heard, in former hours,
The voice of song in these neglected bowers?
They are gone—all gone.

Compare with this the artistic stanza used by Wyatt,
To his Beloved:

Forget not yet the tried intent
Of such a truth as I have meant;
My great travail so gladly spent,
Forget not yet!

Here the refrain, borrowed from the first line, follows the third.

Compare Wyatt, *Therefore, Take Heed*; *In æternum*, etc.; Cowper, *My Mary*; Burns, *The Gallant Weaver*; Herbert, Swift, etc.

4.

The most usual stanza in English is the four-line stanza, and this exhibits so many varieties that only a few of the most important can be noted, and from these types the student may observe variations. It will

readily be seen that these variations may be multiplied almost at will.

1. One of the simplest stanzas of four lines is the repeated stichic period, which occurs when four rythmical sentences of equal length rime with each other. This simple Strophe (*a a a a*) was well known in Mediæval Latin and early entered English poetry. For an example, note Donne's *Epigram on the Sacrament*. :

He was the Word that spake it ;
He took the bread and brake it,
And what that Word did make it
I do believe and take it.

For further examples see :

Leigh Hunt's *The Jovial Priest's Confession*—a reproduction in metre of the Septenarius. *Mili est propositum in taberna mori*. Wyatt's *The Recured Lover* ; Denham, Burns.

2. Another simple form is the stanza composed of two rimed couplets. Here there are 2 periods of 2 equal phrases. *aabb*.

This is a very common stanza in Iambic, Trochaic, Anapæstic and Dactylic movements. For examples see Marlowe, Carew, Waller, Dryden, Cowper, Shenstone, Wordsworth, Hood, Hunt, Longfellow, Moore, Shelley, &c., &c.

3. A third kind of 4-line stanza is that in which the third line does not rime with the first.

This is a stanza of 4-lines alternately isometric with rime order *abcb*. This may be written as a rime couplet of long lines.

E. g. :

Gentle river, gentle river,
Lo thy streams are stained with gore,
Many a brave and noble captain
Floats along thy willow'd shore.

—Percy's Reliques.

For other examples see :

Tennyson—*Edward Gray*; Browning—*May and Death* (note here internal rime), Longfellow, &c., &c.

4. More frequent is the stanzaic form, in which a "group" is repeated in the same order—this gives rise to the palinodic period, in which the stanza is marked by cross-rime *abab*. The rime is usually (a) masculine, but occasionally (b) masculine and feminine rime are combined.

Note, (a).

She had a rustic woodland air,
And she was wildly clad
Her eyes were fair, and very fair—
Her beauty made me glad.

—Wordsworth.

- (b) Forget not the field where they perished
The truest, the last of the brave;
All gone—and the bright hope we cherished
Gone with them, and quenched in their grave.

—Moore.

This stanza is subject to variations in the lengths of the lines, &c., and is so frequently used as to require no references.

Cf. The Elegiac Stanza.

5. The antithetic period is an interesting form. Here the stanza has the rime order *abba*. In the Italian

Sonnet (see below) this is the favorite form of the Quatrain.

While not so frequent in English it has been made popular by Tennyson's *In Memoriam*. It may be found too in Sidney, Jonson, Milton, Coleridge, Burns, Rosetti, &c.

6. Some variations of the 4-line stanza of one rime are: (a). Three isometric riming lines followed by a fourth line which rimes with the fourth of the second, third and fourth stanza, &c.

Cf. Campbell, *Hohenlinden*; Swinburne, Herbert Dorset, &c.

(b). First, second and fourth line rime, while the third line without rime forms either a refrain, or not. Cf. Sidney, Tennyson, Longfellow, &c.

Some of the principal four-line stanzas have thus been noted. It will be well to mention further that:

Common Metre consists of Iambic tetrameter and trimeter. It is, of course, the Septenary uniformly broken.

Long Metre is the Iambic Tetrameter.

Short Metre—Iambic Trimeter with Tetrameter in third line. Other designations, such as eights and sevens, sevens, tens, &c., refer to number of syllables in peculiar verse forms.

5.

STANZA OF FIVE LINES.

1. A simple variation of the antithetic 4-line stanza (supra 5) leads to a five-line stanza. This variation consists in adding a fifth line riming with the fourth, changing the rime from *abba* to *abbaa*.

For examples: Sidney, *Psalm XXVIII*; Mrs. Browning, *Died*, &c.

2. The three-line stanza of one rime is sometimes used as the *frons*, or fronts, followed by a *cauda*, or tail-rime of two lines with different rime. Here the cauda is usually shorter than the *frons*. *aaabb*.

Me list no more to sing
Of love, nor of such thing
How sore that it me wring;
For that I sung or spake,
Then did my songs mistake. —Wyatt.

A variation of this is where the first lines rime and then the following three *aaabb*.

Cf. Denham, Moore, Shelley, Rosetti, Longfellow, &c.

3. A more important variation of this latter form, if its origin be in variation, is the stanza composed thus *aaabab*. The origin of this may be the shortening of the six-line stanza. (See below).

It is used by Wyatt, Drayton, Swinburne, Mrs. Browning, &c.

4. The rime-order *aaabba*, is occasionally found, for example, in Mrs. Browning, Wordsworth, Moore, &c.
E. g.:

How joyously the young sea-men
Lay dreaming on the waters blue
Whereon our little bark had thrown
A little shade, the only one,
But shadows ever man pursue.

—Mrs. Browning.

5. The rime-order *abaaab* also occurs, and in modern times quite frequently.

Cf. Herbert, Sidney, Moore, Thackeray, Longfellow.

A variation of this form, used by Longfellow and by Wordsworth, for example in *Peter Bell* is a stanza in which the first line does not rime; instead of the formula *abab*, we have *abccb*, and in Browning, *Dis aliter visum*, *abcca*.

6. A very frequent form of the 5-line stanza and with lines of various lengths follows the rime-order *ababb*. This seems to be merely an extension of the palinodic period (see 4 above) by the addition of a fifth line riming with the fourth.

The autumn is old,
The sere leaves are flying;
He hath gathered up gold,
And now he is dying;
Old age begin sighing. —Hood.

See Waller, Swinburne, Browning, Moore, Burns, Hood, Landon, Coleridge, &c.

7. Sometimes the fifth added line rimes with the first and third, and not with the second and fourth as above.

This form is used by Browning, Mrs. Browning, &c.

Attention should be called, too, to the fact that stanzas are often concatenated by repeating in one stanza the rime of a former, &c. Examples of this are not hard to find.

6.

STANZA OF SIX LINES.

1. It hardly seems necessary to name each of the stanzas that may be found of this form. They present, usually, extensions of the five-line stanza. Some of the forms are :

- (a) *a a a b b b*, where the last two form a refrain.
- (b) *a a b a b b*. See above five-line stanza.
- (c) *a b c b a c*. Herbert, *An Offering*.
- (d) *a b c b c a*. Tennyson, *A Character*.
- (e) *a b a c b a*. Browning, *The Worst of It*, &c., &c.
- (f) *a a a a b c*. That is a one-rime quatrain followed by a rimeless couplet.

2. More interesting specimens of the six-line stanza are found in the stanza consisting of three periods of isometric phrases. Of these the most usual are :

- (a) The form *a a b b c c*, used by so many poets. Cf. Cowper, S. Johnson, Byron, Coleridge, Thomson, Shenstone, Scott, Browning, Burns, Thackeray, &c.
- (b) The form in which three cross-rime couplets follow each other—*a b a b a b*. Examples of this are easy to find. See Byron—

She walks a beauty, &c.

A variation of this form is found in Milton's metaphor of the Seventh Psalm :

Lord, my God, to thee I fly ;
 Save me, and secure me under
 Thy protection, while I cry ;
 Lest, as a lion (and no wonder),
 He haste to tear my soul asunder,
 Tearing and no rescue nigh.

Cf. Mrs. Browning, *The Sword of Castruccio Castracani*. See, also, Drayton's *Love's Conquest*.

3. One of the most used forms is the cross-rime quatrain followed by a rime-couplet, *a b a b c c*, in which the rime-couplet is often a refrain. It is not necessary to give an example of a form so common. For examples, note Shelley, Tennyson, Wordsworth, Moore, Mrs. Hemans, Shakespeare (*Venus and Adonis*), Pope, Coleridge, Southey, Hood, Willis, &c., &c.

7.

SEVEN-LINE STANZA.

Of this, by far the most interesting form, is the Rhyme Royal. This name has been most frequently explained as a tribute to James I. of Scotland, who made use of it in his *King's Quhair*, but, as this stanza was used before this date, it probably owes its name to its French prototype, the chant-royal, or, as Gascoigne names it, the *rhythme-royal*.

Its construction is as follows: It is an Iambic Pentameter verse, with rime-order *a b a b b c c*. Ben Jonson, *On the King's Birthday*, used the caudate rime-couplet as a refrain, but this is not usual. Because of its frequent use by Chaucer, it is sometimes called the short Chaucerian Stanza. For examples of it, see Shakespeare's *Lucrece*; Sackville, *The Mirror for Magistrates*; Spenser's *Ruines of Time*, &c. See, also, Chatterton, Wordsworth, &c.

Variations of it may be found in Akenside, Mrs. Browning, &c.

There are other variations of the seven-line stanza, but they present no difficulties.

8.

EIGHT-LINE STANZA.

As it is not intended to discuss in full the complicated Strophes, which occur in English poetry, only two of the many variations of eight-line stanzas will be mentioned here:

1. *Ottava Rima*.—This might be discussed under the foreign forms given below, for it is of Italian origin, but it has been in such use since Wyatt and Surrey as to be now a thoroughly anglicized form. It consists of four periods of two phrases each. The antecedents of the first three rime, and so do the consequents, while the antecedent and consequent of the fourth period rime. The rime-order, then, is *a b a b - a b c c*. A good example of it is the *Epilogue to Milton's Lycidas*:

Thus sang the uncouth swain to the oaks and rills,
 While the still morn went out with sandals gray :
 He touched the tender stops of various quills
 With eager thought warbling his Doric lay :
 And now the sun had stretched out all the hills,
 And now was dropt into the western bay.
 At last he rose and twitched his mantle blue :
 Tomorrow to fresh woods and pastures new.

Examples of the *Ottava Rima* are numerous. Byron was particularly fond of it. See *Don Juan*, *Beppo*, etc. See, also, Keats, Hunt, Willis, Longfellow, etc.

2. A favorite stanza, used frequently by Chaucer, may have had its origin in a conscious readjustment of the rime-scheme of the *Ottava Rima*. The form here is *ababbcbcb*. That is, two quatrains bound

together by the last rime of the first and the first of the latter.

9.

THE NINE-LINE STANZA—THE SPENSERIAN.

The origin of Spenser's Stanza was, probably, in the simple addition of a riming Alexandrine to the stanzaic form just given. Note an example from Spenser's *Fairie Queen*:

One day, nigh wearie of the yrksome way,
 From her unhastie beast she did alight;
 And on the grasse her dainty limbs did lay
 In secret shadow, far from all men's sight;
 From her fayre head her fillet she undight,
 And layd her stole aside: Her angel's face,
 As the great eye of heaven, shyned bright,
 And make a sunshine in the shady place;
 Did ever mortal eye behold such heavenly grace?

The Spenserian Stanza has been used very widely in English poetry, and, except during the classical period, has been a great favorite.

Thomson's *Castle of Indolence*; Shelley's *The Revolt of Islam*, and *Adonais*; Keat's *Eve of St. Agnes*; Byron's *Childe Harold*; Tennyson's *Lotus-Eaters* (first stanzas), are some of the famous poems in which it has been used. For further examples, see Shenstone, Burns, Scott, Campbell, Hood, Hunt, etc., etc.

10.

THE TEN-LINE STANZA.

This usually consists of some combination of other and simpler stanzaic forms, which are frequently united by refrains.

There are stanzas, of course, of eleven, twelve, thir-

teen, and fourteen lines, as well as more complicated strophic forms. It is not the purpose of these introductory notes to enter into any discussion of these complex combinations, which can best be studied by careful and minute analysis of given specimens.

IMITATIONS.

I.

OF CLASSICAL STANZAS.

1. The Alcaic—

The Latin form is, when perfectly regular :

Compare with this Tennyson's *Ode on Milton* :

O mighty mouth'd inventor of harmonies,
O skilled to sing of Time or Eternity,
Godgifted organ voice of England,
Milton, a name to resound for ages.

Notice also the same poet's poem, *To the Rev. F. D. Maurice*.

Come, Maurice, come ; the lawn as yet
Is hoar with rime or spongy wet ;
Or when the wreath of March has blossomed,
Crocus, anemone, violet,

&c., &c.

Cf. Also *The Daisy*.

2. The Sapphic.

This form has been reproduced frequently. First by Sidney in the *Arcadia*. The following is an example from Dr. Watts' *The Day of Judgment*:

How the poor sailors stand amaz'd and tremble !
While the hoarse thunder, like a bloody trumpet,
Roars a loud onset to the gaping waters
Quick to devour them.

Compare Cowper, Southey, and note particularly the following examples from Swinburne:

All the night sleep came not upon my eyelids,
Shed not dew nor shook nor unclosed a feather,
Yet with lips shut close and with eyes of iron
Stood and beheld me.

II.

THE SONNET.

A.

The Italian Sonnet.

It is unnecessary to enter here into the Italian origin of the sonnet, or little song. It is sufficient to say that as used by Petrarch, Dante, Tasso, Ariosto and others it was a fixed form of fourteen lines divided into an octave and a sestet. The rime order of the octave was always the same but the sestets varied.

| | | | |
|--------|-----------------|---|---------|
| Octave | <i>abbaabba</i> | $\left\{ \begin{array}{ll} cdecde & \text{I Type} \\ cdc ded & \text{II " } \\ cdedce & \text{III " } \end{array} \right\}$ | Sestet. |
|--------|-----------------|---|---------|

There were other variations than these in this Italian sestet.

As a rule the sonnet consisted then of two quatrains, followed by two tercets.

The sonnet was introduced into English by Wyatt and Surrey, though not in its strict form. The Italian

types are all illustrated in English—Type I. *abba abba cdecde* is used by Milton; Wordsworth, *To R. B. Haydon*; Longfellow—Prefixed to *Dante's Divina Commedia*, &c., &c.

Type II. *abba abba cdcdcd*. Here, too, examples may be found in Milton, Wordsworth, Longfellow, &c.

Type III. *abba abba cde dce*. Cf. Milton, *The Age of 23*. Theodore Watts' beautiful sonnet may serve at once as a description and an example of this form :

THE SONNET'S VOICE.

Yon silvery billows breaking on the beach
 Fall back in foam beneath the star-shine clear,
 The while my rhymes are murmuring in your ear
 A restless lore like that the billows teach ;
 For on these sonnet-waves my soul would reach
 From its own depths, and rest within you, dear,
 As, through the billowy voices yearning here
 Great nature strives to find a human speech.
 A sonnet is a wave of melody ;
 From heaving waters of the impassioned soul
 A billow of tidal music, one and whole,
 Flows in the "octave," then returning free,
 Its ebbing surges in the "sestet" roll
 Back to the deeps of Life's tumultuous sea.

This description indicates, too, that in the well-built sonnet the thought or sentiment rises in the octave (Aufgesang) and falls as it were in the sestet (Abgesang).

B.

SHAKESPEARE'S SONNET.

Illegitimate Sonnet.

This sonnet shows so decided a variation from the fixed type, that some have wished to deny it the name.

It consists of the regular five-accent verse, iambic movement, but it is made up of three quatrains, each quatrain with its own cross-rimes followed by a rime-couplet. The rime-order then is *ababcdcdedefgg*.

For examples, see Shakespeare.

c.

MODERN SONNET.

Illegitimate Sonnet.

Frequently the close connection between octave and sestet, which represent the flow and ebb of thought, the rise and fall of song, obtains, and all the conditions of the sonnet except the rime-order hold. These variations give rise to the modern sonnet, illustrated by Milton, Keats, Wordsworth, Hood, Byron, &c.

It is questionable whether Mrs. Browning's *Sonnets from the Portuguese* should not be classed merely as fourteen-line stanzas rather than sonnets. It is true that the rime-order is regularly (*abbaabbacdcddcd*) of the Italian type, but it shows no other signs of organic structure.

III.

SOME OTHER FOREIGN FORMS.

1. The Terzina—of Italian origin—the Terza Rima of Dante's *Divina Commedia*. It consists of interlaced stanzas of three lines each. The stanzas are interlaced thus, *aba-bcb-cdc*, &c., and are usually made up of five-bar iambic verse, though other metres are also used. *e. g.*:

O wild west wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing.

Yellow and black and pale and hectic red, &c.

—Shelley, *Ode to the West Wind*.

Surrey; Drummond; Daniel; Shelley, *The Triumph of Life*; Leigh Hunt, *From Dante*; Byron, *Prophecy of Dante*, &c.; Mrs. Browning, *A Child's Thought of God*; Browning, *The Statue and the Bust*, &c.

Other forms of verse similarly interlaced may be found in Swinburne and elsewhere.

2. The Sestina—of Provençal origin—consists of six stanzas of six pentameter lines each: each line of the first stanza ends in a different word, and these words are unrimed. But these same words are repeated in each of the other stanzas. The rime-order, then, is: *abcdef-faebdc-cfdabe-ecbfad-deacfb-bdfeca*. After the sixth stanza is a three-line stanza, in which these six repeated words occur, three in the middle, three at the end of the lines.

The sestina has been composed by Byrne, Charles W. Coleman, Jr., Gosse, Robinson, Scollard, Swinburne (see Gleeson White's *Ballades and Rondeaux*), &c. Swinburne's double sestina is a *tour de force*.

3. The Sicilian Octaves consists of one stanza of eight lines with two rimes, *abababab*.

Note its near approach to the Ottava Rima and for examples note Richard Garnett. (See White).

4. Chain Verse. Compare with the Terzina, in which the verses are united to each other by a repetition of

the rime of the second line of each preceding stanza, in the first line of each succeeding.

In French this concatenation was produced by the repetition of a word in a different form. In English the Chain Verse presents two varieties.

(a) Where the last word or words of a line form the first word or words of the next stanza :

Nerve thy soul with doctrines noble,
Noble in the walks of time,
Time that leads to an eternal,
An eternal life sublime, &c. —Byrom.

(b) Where the last line of a stanza becomes the first line of the next stanza. Cf. also Byrom.

5. The Kyrielle. This is a poem of four-line stanzas, four bars, in which the last line is the same for every stanza.

For examples: Cf. Payne, Robinson, Scollard, &c. Note also hymnology.

6. The Pantoum, of Malay origin, but introduced into English through the French. It consists of quatrains in which the 2nd and 4th lines of each stanza form the 1st and 3rd of each following stanza. In the last the 2nd and 4th are formed from the 1st and 3rd of the first.

The wind brings up the hawthorn's breath,
The sweet airs ripple up the lake;
My soul, my soul is sick to death,
My heart, my heart is like to break.

The sweet airs ripple up the lake
I hear the thin woods fluttering;
My heart, my heart is like to break;
What part have I, alas! in spring? &c. —Payne.

Cf. Brander Matthews, *En Route*; Dobson, *In Town*; Scollard, *In the Sultan's Garden*, &c.

7. The Triolet, consists of eight lines of unfixed number of syllables. First line is repeated for fourth, and the first and second are repeated for seventh and eighth. Example:

TO AN AUTUMN LEAF.

Wee shallop of shimmering gold!
 Slip down from your ways in the branches.
 Some fairy will loosen your hold—
 Wee shallop of shimmering gold,
 Spill dew on your bows and unfold
 Silk sails for the fairest of launches!
 Wee shallop of shimmering gold,
 Slip down from your ways in the branches.

—C. H. Lüders.

8. Villanelle. The name is from *villanus* and the song is a peasant song; that is adapted to a roundelay of the peasants. It occurred as early as Passeral (1534-1602) and its formation is artificial. The original model is as follows: It consists of five stanzas of three lines each, followed by a sixth of four lines. The refrain is peculiar. First line of first stanza is last line of second and fourth; last line of first stanza is last line of the third and fifth. The first and last lines of the first stanza are the last two lines of the last stanza.

For examples, see Henley, Gosse, Dobson, Lang, Peck, Scollard, Edith M. Thomas, &c.

9. The Virelai. Number of stanzas unfixed. Lines in the stanza are multiples of three. The rime-order is *aab aab aab*; *bbc bbc bbc*, &c., to last stanza (say

seventh) ggaggagga. Each rime appears twice, once in the couplets and once in the single lines. For example, see Payne's *Spring Sadness*.

10. The Virelai Nouveau.

Two-rimes, order unfixed. First stanza, a couplet; the second stanza (of any number of lines) ends with the first line of the couplet; the third stanza with second line of the couplet, and so on alternately. The last stanza uses the couplet.

First stanza—

Good-bye to the town! good-bye!
Hurrah for the sea and the sky.

Second stanza has five lines, and ends with the second; just given. Third has nine and ends with first. Fourth has nine and ends with first. Fifth has fifteen and ends with second. Sixth has five and uses the first stanza. See Dobson.

11. The Rondel—a French form, of fourteen lines; no particular metre. First and second lines are used as seventh and eighth and as thirteenth and fourteenth. Two-rimes, but rime-order is variable. Example:

Awake, awake, O gracious heart,
There's some one knocking at the door;
The chilling breezes make him smart;
His little feet are tired and sore.

Arise and welcome him before
Adown his cheeks the big tears start;
Awake, awake, O gracious heart,
There's some one knocking at the door.

'Tis Cupid, come with loving art
To honor, worship, and implore;

And lest, unwelcome, he depart
 With all his wise, mysterious love,
 Awake, awake, O gracious heart,
 There's some one knocking at the door.

—Frank Dempster Sherman.

12. The Rondeau.

This consists of thirteen lines of eight or ten syllables each. There are three stanzas respectively of five, three and five lines. The refrain for second and third stanzas is borrowed from first words of first stanza. Rime-order is *aabb a-aab-aabb a*. This is a frequent form, and examples are not difficult to find.

13. The Roundel—

This is Swinburne's variation of the Rondeau. It consists of three stanzas of three lines each, with refrain after first and third stanzas. Length of line variable.

14. The Rondeau Redoublé.

This is made up of six stanzas of four lines each. Each line of the first stanza is used in regular order for the last line of the second, third, fourth, and fifth stanzas, while the sixth has a refrain borrowed from the first words of the first stanza. There are only two rimes, *abab*, *baba*, *abab*, etc. Cf. Monkhouse, Payne, Tomson, etc.

15. The Pindaric Ode consists of nine stanzas of iambic rhythm, of which the first, fourth and seventh are alike in construction; ditto, the second, fifth and eighth; ditto, the third, sixth and ninth. Cf. Gray, *The Progress of Poesy*.

16. *The Ballade*—an old French form. It is complicated, and presents many difficulties in composition. It was used by Gower and Chaucer, and has been frequently used since.

Its strict forms are three stanzas of eight lines each, followed by an *envoi* of four; or three stanzas of ten lines each, followed by an *envoi* of five. The rimes of first stanza must be repeated, and the *envoi* uses the rime of the latter half of the last stanza. No word may be used twice in rime. The last line of each stanza and the *envoi* must be the same. The rime order is *ababbcbç*, or *ababbcc-dcd*. For example, see Gleeson White's *Balades and Rondeaux*.

17. *The Chant Royal*.—This is a more difficult and complicated form of *The Ballade*. It consists of five stanzas of eleven lines each, and an *envoi* of five lines. The final line of each stanza and the *envoi* is the same. Only five-rimes are used, *ababccddede*, with *envoi ddede*. Examples of this are furnished by Dobson, Gosse, Payne, etc.

STYLE.

Something has already been said of syllables and combination of syllables as sound elements in versification, but it is obvious that the form is by no means so important as the contents and meaning of the poem. That which should give form to the poem is the spirit, which is the essence of the poetry. The problem, then, that the poet must solve is not merely how to

please the ear by musical notes, but how to instruct, stir or delight the senses by the value, power or beauty of the thought, emotion or idea. Style should be an unresisting medium through which the writer should come in contact, as direct as possible, with the reader. Since the style must represent the man, must reflect his individuality and be the very shadow of his mind, it would be necessary to study each poet and determine for him the existing qualities of style. In this place a few points of general interest, universal or frequent application, may be noted by way, partly, of assistance, partly, of caution.

DICTION.

Poetry is not prose, and the diction of the one is not the diction of the other. It is not fully true, then, as Wordsworth insistently holds, "that the language of every good poem must in no respect differ from that of good prose." On the other hand, Wordsworth's view that "the very language of men" should constitute the vocabulary of poetry, is much more nearly correct than the theory held, if not formulated, by Pope and others, that the language of poetry should be separate and distinct from the language ordinarily used. It was the artificial poetry of the Eighteenth Century which, by its conventional, stereotyped words and phrases, its multiplied classicalisms, etc., led to the "gaudiness and inane phraseology" which Wordsworth so deplures in some of the modern writers.

Diction in poetry, as in prose, must be determined by a three-fold adaptation, to the writer, to the subject-matter, to the audience.

I. The diction should be *sincere*. No graver charge can be brought against a poet's language than that it is the mere conventional mouthing of his craft; that the words are mere counters, which have no real counterpart in his mind; that they express no real thought, no genuine emotion, no peculiar vision, but are the cheap and tawdry expression of unreal and unfelt mental conditions.

Conventional phrases, however significant they may have been when first used, must be scrupulously avoided, if there is no definite and sharply defined thought or experience to which they now answer. Stereotyped words or figures are cold and lifeless, and are hardly more than dead type. The poet must seek diligently and patiently for words through which to convey his own thoughts and emotions. His mother tongue must be dear to him and its purity sacred. From experience of life, from his wide reading, from profound studies, from his deep thinking, from his casual or purposed association with his fellow-man, from his communings with himself, he must learn words, words, words, that when he will write, there may be at his hand the means. Only by this diligence, coupled with native aptitude and an unlearned precision in selecting the inevitable word, will he reach high success here. In thus expressing himself, he attains, too, to that naturalness, whether apparently by happy fortune, or by the consummate artlessness of art, which forbids straining for effect, and the shams and show of meretricious ornamentation.

II. But the poet in being sincere, that is in using his own vocabulary to express what he knows and feels

and inwardly desires, must adapt his language to his theme. The subject-matter has been somewhat vaguely designated as "human interests," all that either remotely or nearly concerns mankind. It may be some simple, every-day thought craving poetic expression, or it may be some intricate, involved, complex conception of a profound, but puzzled prophet. It may be the calm, faint expression of a single, simple emotion, or the "spontaneous overflow of powerful feeling."

It may be some idyllic situation, beautiful in its simplicity; some event, borrowing its charm from its *naïveté*; some characters, as transparent as the limpid lake; or it may be events, situations and characters all combined, as complex as intricate circumstances, shifting scenes and conflicting motives can make them.

This faint suggestion of the diversity of themes suggests as well the diversity of diction. It may be,

1. *Simple, perspicuous, clear*, with few, if any, qualities, not common to our everyday discourse, and relying for its effectiveness upon its fitness to the theme.
2. *Suggestive*—indicating far more than the stripped words convey. The word may be "polarized," changed in its whole significance by the medium of joy or suffering, history or tradition, the deep experience through which it has come. It may connote far more than it denotes, because of some associations with which it is identified. These suggestive words, so hard to find, so effective when found, are the keys to thought; the peep-holes to transcendent pictures; the stepping-stones, like glittering parti-

cles floating in the air, on which fleet-footed imagination makes timeless journeys to spaceless distances.

3. *Full of vitality*—varying from the sprightly vivaciousness of “trifling with grace” to the *vis vivida* of emotion, weighty with its own “high seriousness” and vital purpose, and impelled by the concentrated energy of a heart impetuous in its fired zeal. Energy is as much in place in language as in life, and finds its place in poetry as in prose. Eloquence is not confined to oratory. The vehemence of sincere feeling may find its outlet in the torrent of strong words. The turbulence of minds ill at ease may picture itself in the onrush of thought, now tempestuous, now seething, now tumbling, now eddying. The currents in our life’s atmosphere, as in our earth’s, may be Berserkir winds or gentle zephyrs or aught between.
4. *Picturesque*. The purpose of much poetry is to paint in words. This is no catalogue description, naming in order of time or place the elements of the event or scene. Here the imagination—the realizing faculty—by which man rejects himself into the life of past days, or projects himself into transactions and scenes around and before him, must be called into play. The reader must present to himself as a vision what the poet so clearly sees. And the poet, by words aptly chosen, figures self-suggested, and nice discrimination between that which avails much and that which counts for nothing—must prove himself an artist. The master’s touch is not the apprentice’s dab, even when both use the same

color. It is to language, heightened for the sake of picturesqueness, that Genung calls special attention, and he points out some of the means of attaining to this picturesqueness :

(a) By imagery and word-painting.

(b) By epithets—descriptive adjectives. These epithets are : (1) Essential Epithets, *i. e.*, epithets which designate some quality involved in the substantive—

“I wonder what the *wet water* is a-talking about?”

(2) Decorative Epithets, giving some life or coloring, naming some suggestive quality, some impressive association which is not involved in the noun.

(3) Phrase Epithets, used largely for the purpose of condensation.

(c) Words used in unusual senses may be picturesque, but they must be able to stand the scrutiny that their unfamiliarity challenges. An accidental in music written in a natural key must be emphasized, lest it seem false. An unnatural word may be of service if, when emphasized, it reveals its fitness.

5. Heightened. Genung rightly points out that, as poetry usually rises above the common place and seeks a higher plane, so its words must show this aim. It may, in great part, share words with prose, but now and then, with some frequency, too, it will make use of words that indicate its purer strain, its higher flight.

(a) Archaic words, which seem but affectations in ordinary prose, may, like some trifling memento of

a remote past, start day-dreams of indescribable beauty and tenderness, or lead us to moody reflections. There may be a quiet pathos in this relic of a proud past. At any rate, these strange old words, like strange old fashions seen in last century's pictures, may be quaint and pleasing.

(b) Compound words may justify their composition by the services they render. Rhythm frequently requires that syllables be dropped, and in this compression exacts strong syllables in the places of those lost light ones. The condensation of style favors the compression of thought. In the union of two words is often the strength adequate to the full duty of phrases or clauses. These compounds, too, since they are not so readily admitted in prose and rarely repeat themselves even in poetry, add in a marked degree to the elevation of poetic diction.

III. The artist does not live to himself alone. "Art for art's sake" is the banner frequently unfurled by those who would shirk the artist's responsibility.

"The artist's price, some little good of man."

The poet, then, in his words may not consult merely himself and his themes, but the adaptation of both of these to each other, and of both to the reader—the public. It is not meant that the poet must always be conscious of his audience; much less must he pander to their transient and ill-judged demands, but he must so live and think that in his poetry he "dare do all that may become a man." Neither divine nor human law has set up a separate standard for artists. They have no letters-patent under which to bring blushes to

modest cheeks, do dishonor to things counted high and lovely, or violence to chastity and purity of thought. If the poet would be a leader, he must take heed to his words. And as he is a leader, he should stand for that Pure Art which is founded upon the intense sincerity of individuality. He must cultivate that "large utterance" which is compounded of simplicity and richness, strength and delicacy, freedom without license, and grace with energy. He must know when his thoughts should be ornamented, painted with the coloring of emotion, ornately artistic, and when they should run with the rapidity of the unencumbered runner, strike with the directness of the clenched fist, or present the artistic severity of unimpassioned marble. To all his genuine work he will give a "dignity and distinction" that comes from a fitting style, and he will set his face against the ready demand for a "dressy literature," the ornate art, which exists less for the art than the ornaments. He will spurn the glass-bead words, which catch the eye by their brilliant colors, but are hollow and fragile, as he will avoid the purple patches, which please the vulgar taste. In his words he will often teach the lessons of a noble self-restraint, a deep-planned condensation. Particularly must he be careful, if to him is granted the fatal facility of easy verse. The rattle of his meaningless words, however harmonious their jingle, must be his constant warning-bell against the dangers that lie in that direction.

These suggestions as to diction may be fully illustrated, and, of course, others, perhaps as important, be given. If by these the student's attention is called to the fundamental importance of the matter, and he

be warned against leaving to chance what all good fortune, coupled with all due diligence, can never fully supply, the chief purpose of the words about diction is served. The master poets are, themselves, the best teachers of the lessons that lesser poets must learn.

II.

SOME CHARACTERISTICS OF POETIC STYLE.

The leading qualities of good, prose style, clearness, force and beauty, are, in different degrees, to be found in poetry as well, but there are, besides, certain qualities that seem to belong more distinctively to poetry.

I.

CONCISENESS.

The very intensity of the meaning of poetry, its inherent directness of thought, should lead to a characteristic conciseness of style. The poem may of course be long because it contains a good deal, but its contents should find an expression briefer than the fullness and amplification of prose usually require. All unnecessary words may be omitted, elliptical constructions, where no ambiguity or unclearness is thereby introduced, are permissible; clauses are reduced to phrases, and phrases frequently to compound words. Suggestiveness is more sought after than full statement, and condensation for the purpose of vivacity and strength is cultivated. Such conciseness, however, should not on the one hand lead to unclearness, because of half-statements, mere hints, nor, on the other hand, to too bold and inartistic statement of some pivotal truth, around which the mind should have ample time to re-

volve. The sin against conciseness is the turgidity that comes from following out in words every suggestion, in working out in detail every proposition, in penetrating the mystery of every figure, in unravelling the threads of every thought, in measuring with eye and rule every facet of every truth. This over-amplification is deadening. It smothers many a weakling thought, and entangles even a giant thought in its meshes. Prolixity, the emptying horn of generous volubility, impoverishes the reader by the richness of its gifts. Better to say much in few words than little in many. The poet is never heard for his "much speaking."

II.

REPETITION AND PARALLELISM.

Different from the repetition of thoughts, or ideas, or even verbal amplification is the purposed repetition of words, collocations of words, for rhythmic or artistic effect. Several purposes may be served by this, as indicated by Smith (*Repetition and Parallelism in English Verse*). The dynamic stress of prose may be drawn to a given point by the repetition of prominent words. This emphasis thus accomplished in prose may occur as well in poetry, though repetition more frequently preserves the unity of the mental picture or impression and recalls and effects a sonorousness. It is often used too to bind together successive rhythmic sentences, or to connect successive periods.

Parallelism bears somewhat the same relation to poetry that the balance does to prose. It is generally extended repetition—that is, repetition of constructions

and more complicated portions of the stanza. It is not used primarily for the purpose of emphasis or distinction, but for rhythmic effect. It generally produces a lingering continuation of some sensation or thought. It is essentially musical. Examples of parallelism and repetition are so numerous that none are here given. Cf. Poe, Longfellow, Tennyson, Lanier, Browning, Swinburne, etc. For numerous examples, with interesting comments, see the discussion noted above.

III.

THE REFRAIN.

A characteristic use of repetition, or parallelism, is as a refrain. The repetend may occur, as for example, in some of the imitated foreign forms, at fixed places within the stanzaic structure, or it may occur, and more frequently, at the end. Again, the refrain may be metrical or verbal, that is it may be the repetition of some metrical structure different from the type of the stanza. This was called the wheel. Or, it may be the repetition of some word or words, or even rhythmic sentence. This may be borrowed from some part of the stanza, or, independently introduced into one stanza, it may be repeated in the others; to this was given the name of burthen. If the wheel or burthen be very short, as compared with the prevailing length of the line, it was called the bob.

The terminology here, however, is by no means so important as the phenomenon itself, and careful examination of the character and source of the repetend, its use for artistic purposes, and its general rhythmic effect, will repay all trouble.

IV.

INVERSION.

To reverse normal order in prose, is to attract attention to some word or words peculiarly placed. This change of order may be made effective either by directing emphasis, or by so adjusting parts of sentences as to make their relations to each other clearer. In poetry inversion is of very common occurrence, and may be used for several purposes.

First, and most important, is the rearrangement for metrical correctness. Words of importance are thus brought into important places, and the conflict which might otherwise occur between the logical accent and the main rhythmical accents is thus avoided. Such inversion adds greatly to the rhythmical flow and beauty of the verse-form.

Second, as in prose, this inversion may bring nearer together in place, things that belong together in thought, and thus make more readily intelligible and more easy of interpretation passages that might otherwise be difficult.

Third, inversion, by putting important ideas in important places, adds to the emphasis and effectiveness of the thought.

V.

ONOMATOPÆIA.

Attention has already been called to the artistic effect of making the sound (without reference to the meanings of the words) answer to the sense to be conveyed. But this is not merely a metrical effect, it is

stylistic as well, and may be used in several ways. The choice of the words to convey the sense may be so made, for instance, that the ease of pronunciation may reflect the smoothness of the thought, or the difficulty, its ruggedness. This has been called muscular imitation, and it may be varied so as to be rather a reminder, an analogy, than an imitation. This correlation of sound and sense is not confined to words or phrases; whole stanzas may be written with this in view, and often poems vary in expression with the impressions desired to be made upon the senses. Analyze, for example, the stanzas of Tennyson's *Brook*, or Read's *Bay of Naples*, etc.

VI.

The external, and perhaps somewhat formal, qualities of style mentioned are by no means so important as those which, characterizing the poet, reveal his individuality, his insight, his deep prophetic ken. No note is here taken of his inspiration, his "visions of delight," his passionate yearning, the lofty reach of his aspiring soul. Nor can we here mention the purity of his poetic soul, which shines divinely in his best poetic utterance. These are higher and more important things than those discussed, but those mentioned may be used as scaffolding to climb to some higher point of view.

KINDS OF POETRY.

I.

EPIC.

Epic poetry contained hymnic, legendary and mythological elements. It began perhaps in celebration of the deeds of the gods, and then embraced heroes in their human experiences and at times lifted their heroes to gods. Hunt's definition is: Epic poetry is the presentation in metrical narrative of some event heroic in its nature. Recalling the definition given of poetry in general, Epic poetry is the expression of heroic action in artistic verse.

The action should show *unity*—that is, there should be one prominent event or chain of events to which all others are subsidiary and ancillary. It should be *great* and for the sake of perspective not of modern date. It should be in itself *fraught with interest*.

The actors may be (1) general (*i. e.*, the wise, the good, &c.) (2) particular—individuals eminent for bravery, wisdom, &c., (3) allegorical, (4) supernatural. As a rule in epic poetry there is not merely one central action, but one preëminent actor. The narration (*i. e.*, the mode of expression in artistic verse) should be (1) simple in construction for an obscure narrative cannot justify itself, (2) perspicuous, (3) important and exalted in form, (4) animated, (5) dignified, (6) enriched with all the mechanical beauties of verse, (7) rich in (a) epithets, (b) episodes, (c) dialogue, (8) transfused with imagination, (9) not concerned with enforcing a moral.

Examples: *Iliad*, *Odyssey*, *Eneid*, *Jerusalem Delivered*, *Dante's Divina Commedia*, *The Cid*, *The Niebelungen Lied*, *Beowulf*, *Milton's Paradise Lost*, &c.

| | | |
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| Forms subordinate or akin to the Epic: | { Animal Epic— <i>e. g.</i> : Reynard, the Fox, &c. | |
| | { Metrical Romances: | { National Legends—Havelok, King Horn, &c. |
| | | { Church Legends—Judith, Elene, &c. |
| | | { Historical “ —Alexander Saga, Troilus, &c. |
| | | { Historical—Evangeline, Hiawatha, &c. |
| | | { Supernatural—Christabel, Ancient Mariner, Idylls of the King, &c. |
| | { Metrical Chronicle; { Exs.: Layamon's Brut; Blind Harry's or, History in Metre. } Wallace; Riming Chronicle, &c. | |
| | { Mixed-Epic— <i>e. g.</i> : Childe Harold. | |
| | { Mock-Epic: | { Parody—Pope's Rape of the Lock—grand epic style applied to petty subjects. (By parody is also meant copying a serious poem with comic effect.) |
| | | { Travesty—Grand subject treated ignobly. |
| | | { Humorous Epic—Byron's Don Juan (?) |
| | | { Riddles, &c., Cynewulf's; Præd's Charades. |

II.

LYRIC POETRY.

[A discussion of lyric poetry will be added.]

Lamentations, David's Lament over Absalom.

| | | | | |
|----------------------------|---|-------------|---|---|
| LYRIC POETRY (or Odes.) | { | Sacred..... | { | (Inspired or) Scriptural— <i>e. g.</i> , Ex. XV. (the oldest), Ps. XLII, &c., &c. |
| | | | | Religious.... { Simple—Jesus, Lover of my Soul (Wesley); Lead Kindly Light (Newman), &c. Enthusiastic—Ode to "God," from the Russian. Reflective—George Herbert's poems, or Whittier's Eternal Goodness. |
| | | | | Moral—Philosophic—Spenser's Heavenly Love and Heavenly Beauty, &c.; Chatterton's Resignation. |
| | | | | Patriotic..... { Burns' Scots, Wha hae wi' Wallace Bled; Collins' How Sleep the Brave; Browning, Give a Rouse; Byron's The Isles of Greece; Marsellaise, &c.; Wordsworth's Milton; Tennyson's Charge of the Light Brigade. |
| | | | | Of Nature.... { Simple—Keats' Autumn; Swinburne's, Where the Hounds of Spring, &c.; Shelley's Cloud. Ode—Collins' Ode to Evening. Reflective. { Burns' Daisy; Herrick To Meadows; Shelley's Sky Lark; Milton's L'Allegro and Il Penseroso; Keats' To a Nightingale; Ode on a Grecian Urn; Tennyson's Break, Break, Break. |
| | | | | Of Grief..... { Shelley's Adonais (Keats); Tennyson's In Memoriam (Hallam); Poe's Annabel Lee; Gray's Elegy; Hood's The Bridge of Sighs; Swinburne, On Bandelaire, &c. (Elegy.) { Cf. Whittier's Ichabod. |
| | | | | Of Love..... { Sappho, Horace, Burns, Moore, Shakespeare, &c.; Wordsworth's She was a Phantom of Delight; Waller's Go, Lovely Rose! Burns' John Anderson; Scott's Paternal Affection. |
| | | | | Reflective.... { Matthew Arnold's poetry; Wordsworth's Ode to Duty; Ben Jonson's Ode to Himself; George Eliot's O May I Join the Choir Invisible, &c. |
| | | | | Convivial—I cannot eat but little meat; Burns' Willie brew'd a peck o' mant; Anacreon. |
| | | | | Comic—Particularly love-lyrics partially burlesqued. |

DRAMATIC POETRY.

Origin—natural, religious.—Definition: Drama is imitated human action; an epic made up of lyric parts; that form in which the action is not related, but represented in the dialogue.

History, Miracle (Mystery) Plays, Moralities, Foreign influences leading to classical drama, Interludes, Modern Drama.

Epic poetry is past, lyric present and dramatic the past in the present. Distinguish between *dramatic* and *theatrical*.

| | | |
|-----------------|-------------------------|---|
| Characteristics | Characters | { Sharply marked. With movement of life. |
| | | Representative. |
| | Action..... | Dialogue in form { With monologue. With chorus. |
| | | Single controlling purpose (unity). |
| | | Complete in itself. |
| | | Comprehensive { Epic. Lyric. Descriptive. |
| Chief Divisions | Unity | Probable. |
| | | Moral (good over evil). |
| | | Time. |
| | | Action. |
| | Consistency | Place. |
| | | Impersonality of authorship. |
| Chief Divisions | Tragedy-characteristics | { of actions and actors. |
| | | { of surroundings. |
| | | { Mortal will at odds with fate. |
| | | The representation of human life in its most serious aspect. |
| | | High seriousness. |
| | | Earnestness is the essential of tragic representation. |
| Chief Divisions | Comedy-characteristics | Katharsis—purification. |
| | | Conclusion — generally death—foreshadowed. |
| | | Inclines to verse. |
| | | Triumph of individual over surroundings. |
| | | Cheerful in tone. |
| | | Tragedy with all the elements of danger left out. |
| Chief Divisions | Comedy-characteristics | The representative of human life in its more jovial and cheerful aspects. |
| | | Conclusion—(generally marriage)—surprise. |
| | | Inclines to prose. |

Specimens:—*Othello* (mistake), *Macbeth* (crime); imitations of the Greek: Milton's *Samson Agonistes*, Swinburne's *Atalanta in Calydon*; Comedy: *As You Like It*, *A Winter's Tale*, &c.

| | | |
|-------------------------------|---|---|
| Subordinate form of Drama. | { | Reconciliation Drama (Versöhnungs drama). The Merchant of Venice, Cymbeline, etc. |
| | | Subjective Drama—Goethe's Faust. |
| | | Historical Plays—based on fact—Henry V., VI., King John, etc. |
| | | Opera—Wagner's Tannhäuser, etc.—Parsifal, Tristan and Isolde. Meyerbeer's Huguenots, etc. |
| | | Melodrama—drama with music. |
| | | Farce—short comedy (in situation). |
| | | Masque (Mask)—Milton's Comus. |
| | | Pantomime. |

| | | | | |
|--------------|---------------|-----------|--------------------|-------------|
| CRISIS. | | | | |
| I. Act. | II. Act. | III. Act. | IV. Act. | V. Act. |
| Introduction | Growth | Climax | Fall, Consequences | Catastrophe |
| Prologue | <hr/> | | | Epilogue |
| | <i>tying.</i> | | <i>untying.</i> | |

CONSTRUCTION OF THE DRAMA.

Examples:

HAMLET. VENGEANCE.

ACT I.—Apparition of the Ghost. It appears to Hamlet. Hamlet convinced of the guilt of the king and his wife.

ACT II.—Hamlet's madness, and Hamlet's device to convict the king.

ACT III.—The betrayal of the king by means of the play. The king is convinced of Hamlet's madness. The murder of Polonius and the rebuke to Hamlet's mother. Reappearance of the Ghost.

ACT IV.—Hamlet ashamed of his own tardiness. Ophelia mad. Laertes' wrath with the king and grief over Ophelia. Compact of the king and Laertes against Hamlet.

ACT V.—Churchyard. Burial of Ophelia. Hamlet explains several things to Horatio. The queen is poisoned. The king is stabbed and dies. Laertes dies, and then Hamlet. The only relief is the return of Fortinbras.

MERCHANT OF VENICE. JEWISH VINDICTIVENESS.

ACT I.—Antonio's premonitory sadness. Bassanios' need of money to be a rival suitor for the hand of Portia, who must select her hus-

band by lot. Bassanio borrows from Shylock, with Antonio as his security.

ACT II.—The Jew characterized by his servant, by his daughter. Drawing for the bride. Abduction of Jessica. Bassanio sets out for Belmont supported by Antonio's friendship.

ACT III.—Shylock's grief at the loss of his daughter and the greater loss of his ducats. His joy at Antonio's financial ruin and his determination to wreak vengeance. Bassanio wins Portia but learns of Antonio's loss. Antonio is reconciled to Shylock's determination to have his life.

ACT IV.—The trial and the gifts of the rings.

ACT V.—The reconciliation.

CORNEILLE'S LE CID. LOVE AND DUTY (CONFLICT).

ACT I.—Don Diegue, the father of Rodrigue is insulted by Don Gomes the father of Chimène.

ACT II.—The insult is washed out in the blood of Gomes, who is killed by Rodrigue—the lover of Gomes' daughter Chimène.

ACT III.—Chimène, frantic between love for the murderer and duty to her father, finally decides to seek vengeance on her lover and he determines to die.

ACT IV.—Persuaded by his father, he exposes himself in battle rather than die by his own hand. Does deeds of marvelous bravery. Wins the gratitude of the king. Chimène insists upon having his life. The king finally allows her to select a champion, on the condition that the victor shall claim her as his bride.

ACT V.—Rodrigue is victorious and awaits Chimène's promised fulfillment of her vow.

MARIA STUART. THE DEATH SENTENCE

ACT I.—Mary pleads for a fair trial.

ACT II.—Burleigh tries to persuade Elizabeth to sign the decree. Elizabeth desires Mary's death by some other means. Leicester intercedes indirectly for Mary.

ACT III.—Climax. The meeting of Mary and Elizabeth at Fotheringhay. They mutually insult each other.

ACT IV.—The queen signs the decree.

ACT V.—The execution.

DESCRIPTIVE POETRY.

A kind of Nature-Epic in which the mind is led from one object to another. It must be addressed to the imagination, and must exhibit vivacity and vigor of imagination. There must be judgment in selection. It must have human connection and human interest.

Beware of overloaded description—expressions elevated above the thought. Distinguish between picturesque and literatesque.

Specimens: Goldsmith's *Deserted Village*; Cowper's *Task*; Arnold's *Sohrad and Rustrum*; Thomson's *Seasons* (fine imagination, correct taste, melodious language) Tennyson's *Princess*; Homer, Vergil and Ossian.

Cf. Lanier's *Corn*, &c. Edwin Arnold, p. 115–86.

PASTORAL POETRY.

Narrative and descriptive. It grew up among shepherds. Its origin among the Greeks. Theocritus first known poet of this kind; Vergil his successor (see below). Our first pastoral poets, Henryson, *Robyne and Mackyne*; Spenser, Wm. Browne.

Pastoral poetry (in general) must be beautiful, must be animated with sentiment—must preserve pastoral character in sentiment and action. The peasant is a lover, not a galant.

Cf. *Pope*. Shenstone (our best pastoral poet) Ramsay's *Gentle Shepherd*; Sidney's *Arcadia*, &c.

KINDS OF PASTORAL POETRY.

1. Dramatic—must please eye as well as ear, emphasizes action. Cf. Fletcher's *Faithful Shepherdess*; Jonson's *Sad Shepherd*, &c.

2. Eclogue. (Bucolic)—interesting picture of country life—its charms borrowed (1) from nature (2) from the quiet and unconscious innocence of rural life—probably the first form of cultivated poetry.

It presupposes a state of peace, innocence and happiness, and is, therefore, a memory or a tradition rather than a reality. It is a cherished illusion which is a primal delight of man.

Characters, generally shepherds and their friends, who need not be shepherds.

Theocritus, the founder, is full of freshness and variety, and his elegance is sustained.

Moschus and Bion give them even more finish and are less negligent.

Vergil confesses Theocritus as his model. He is the only Latin pastoral poet. Perhaps, in his eclogues, (∴ the name) he surpasses Theocritus both in taste and elegance.

These poems should be filled with life, warmth and sentiment. The tone is elevated, even to sublimity.

Cf. Spenser's *Shepherd's Calendar* (and see above).

3. Idyl—a picture, simple, calm; dependent upon situation rather than action for effect; needs recitation and sentiment. Here the poet paints with grace and moralizes with love; a simple and sweet philosophy may pervade his musing. It must breathe the sentiment it would inspire. Sensibility and charm of expression are its characteristics.

Cf. Pope, in the period of his youth; Goldsmith's *Deserted Village*; Burns' *Cotter's Saturday Night*; Goethe's *Hermann and Dorothea*, (Gessner in Switzerland).

4. The Dramatic Idyl—(XVth Idyl of Theocritus).

5. Tageleider (albae)—*Songs of Parting at Day-break*, popular among the troubadours. Cf. *Romeo and Juliet*, iii., 5 (see Browning, *In a Gondola*).

DIDACTIC POETRY.

Its purpose—to instruct, but with pleasure. It seeks to make its subjects pleasing by the harmony of the language and the colors and pictures borrowed from nature. Cf. Hesiod, Nicander, Lucretius, Vergil, Horace. The poet must here show skill in ornamenting with elegance and grace.

It is figurative, descriptive, dignified. It makes use of beautiful and interesting episodes. The versification should be scrupulously correct and melodious. The poet should know how to abandon precepts before they become wearisome. The kinds of Didactic Poetry are :

1. Philosophical, or physical. Cf. Lucretius, *The Phenomena of the Heavens*; *The Philosophy of Epicurus*; Horace, *The Art of Poetry*; Vergil, *The Theory and Practice of Agriculture*.

2. Meditative—Akenside, *Pleasures of the Imagination*; Roger's *Pleasures of Memory*; Campbell's *Pleasures of Hope*.

3. Moral—Pope's *Essays on Man*, on *Criticism*; Father Ryan's *Better than Gold*, &c.

Such poems are of peculiar interest to those who can appreciate the useful or perceive the importance of morality.

SATIRE.

Origin with Simonides: its first use against women. At first among the Latins a dialogue song noted for vivacity of repartee. Later noted for its variety of form and unexpected contents. A *Sature*—lanx saturarum—a medley.

It is negative didactic poetry.

It attacks (1) with rebuke and reprehension. Cf. Juvenal's vehement personal attack. Young.

(2) with ridicule. Note Lucilius, Horace's grace, and Pope.

Its purpose is to mock or to reprove. It sees the littleness of men and events. Cf. Heine's *Purpose of Creation* in his *Harzreisen*.

The style is generally epic, that is Hexameter, or the Heroic Couplet.

Cf. Jonson (?), Dryden, Marsten, Donne, Butler's *Hudibras*, &c.

ALLEGORY.

Definition—to speak other—a description of one thing under the image of another.

(a). Didactic—Dante's *Divina Commedia*; Chaucer's *House of Fame*; Dunbar's *Visions*; Spenser's *Faery Queen*.

(b). Social—*The Vision Concerning Piers*, *The Ploughman*.

(c). Political—Dryden's *Absalom and Achitophel*.

FABLE.

Allegory bounded by narrow limits—"the feigned history of a particular case, in which we recognize a

general truth." The fable seems to be born when truth is repressed, proscribed or persecuted.

Its origin is in the East with Vechnon Sarina, who wrote *Hytopades—Useful Instruction*—translated into English from the Sanskrit in 1787—a fabulist prior to Bidpay (3d cy. B. C.), Lokman, or Æsop.

The Æsop of France was La Fontaine, of Germany Lessing, of England Gay, of Italy Piquotti.

THE POETIC PARABLE.

is a fable with men instead of beasts as characters. Cf. Dryden, Chaucer, Rochester, Voltaire and Leigh Hunt's *Abou ben Adam*.

BALLADS.

1. Distinction between *Volkspoesie* and *Kunstpoesie*.

The folk-song must belong to tradition and must be suited to it. The folk-songs are those which did not have their origin in learned circles, and which have enjoyed a general popularity in the circles in which they have originated; author and historical date unknown; composed of the people and for the people; themes often very ancient, and pointing in different countries to a common origin. In form, it means a song to which one may dance. In contents, it is spontaneous, follows the events; it is *artless*, but full of *matter*; adding no moral, but breathing a healthy popular spirit.

The English ballads lacked merit; were flat, garrulous, spiritless and didactic. Scotch ballads, reverse.

The natural ballad degenerates as printed books increase, until it become a street song, &c.

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|------------------------------|---|--|
| Childs' Division of Ballads. | { | Romances of Chivalry and Legends of Popular History, <i>i e.</i> , Historical or Mythico-Historical. |
| | | Tragic—Love Ballads. |
| | | Other Tragic Ballads. |
| | | Love—Ballads not tragic. |

Cf. Percy's *Reliques*, *Battle of Maldon*, *Byrhtnoth's Death*.

Imitated Ballads—*Later Ballads*—conscious and cultivated.

The nearer they approach the genuine ballad the better they are.

Cf. Scott's *Imitations of the Ancient Ballad*.

Cf. *Byrhtnoth's Death*, with Drayton's *Battle of Agincourt*.

| | | |
|--|---|--|
| Imitated Ballads. | { | Martial—Campbell's Battle of the Baltic. |
| | | Love—Maude Müller, Lord Ullin's Daughter. |
| | | Gay—Burns' Duncan Gray, or John Barleycorn. |
| | | Historical—Macaulay's Lays of Ancient Rome. |
| | | Dramatic—Browning. |
| | { | Comic { in situation—John Gilpin. |
| in interpretation—Goldsmith's Elegy on the Death of a Mad Dog. | | |
| Ballads shade off into | { | dramatic—tragic—pure objective. |
| | | lyric—emotional—individual (simple and sincere). |

NARRATIVE POETRY.

Ballad form unfavorable to narrative composition. Narrative composition is very old—it is the first form of recorded history—chanted rather than spoken. ∴ too, the first music. As history becomes richer and more complex, so does narrative poetry.

Narrative poetry is closely allied to epic poetry, and has many of the same characteristics.

1. There must be a coherent plan, and this requires a forecast of the whole.

2. The narrative may (1) follow the order of events ; (2) begin in the middle, or even at the end.

3. Its interest is to be sought (1) in the story ; (2) in the manner of recital.

Aristotle holds that the story and the manner of arranging it may be of more importance than the composition of the verse.

The story should in itself be interesting, but it may be rendered even more so in the recital by taste, imagination and a quality that naturalizes it everywhere.

There should be :

1. Choice and variety of expression.
2. Richness of imagery.
3. Force and grace of thought.
4. Truth of sentiment.
5. Movement. (This to be retarded or accelerated at will.
6. Happy ending—triumph of the hero ; punishment of crime ; coronation of virtue.
7. Episodes—never totally extraneous.

Verse-form (Scott's choice of the romantic stanza), a measured short line—used in minstrel poetry. Disadvantage—it is so easy that it may inculcate a slovenly habit.

The Lay of the Last Minstrel—"a mescolanza of measures."

The interest attaching to narrative poetry.

Poets—Chaucer, Scott, Wordsworth, etc.

EPIGRAM.

Short—frequently four lines—based generally on antithesis, sometimes a pun. (The word means written on something, say a window pane, or a wall.)

The qualities rare in a bee that we meet
In an epigram never should fail:
The body should always be little and sweet,
And a sting should be left in its tail.

This is true of English and French and late Latin,
but not of classic epigram before Martial.

Martial, Heywood.

INSPIRATION.

Should be short—*le style lapidaire*—cold—faultless.

EPITAPH.

Written on a tombstone—modest—serious—sad—reflective—grave—religious—good judgment in seizing that which may be praised, and delicacy and taste in expressing it—sometimes pleasant, even mocking.

Johnson, Milton, etc. (Cf. Cenotaph.)

EPITHALAMIUM.

A marriage song—bright, fresh, gleesome, musical, jesting.

Spenser, Jonson, Sidney, etc.

Too often suggestive and vulgar.

Note the shorter Elizabethan Bridal Songs.

SOCIETY VERSES.

FUGITIVE POEMS.

OCCASIONAL POEMS.

INTRODUCTORY NOTES

TO THE

STUDY OF POETRY

BY

CHARLES W. KENT, M. A., Ph. D.,

PROFESSOR OF ENGLISH LITERATURE IN THE UNIVERSITY OF VIRGINIA.

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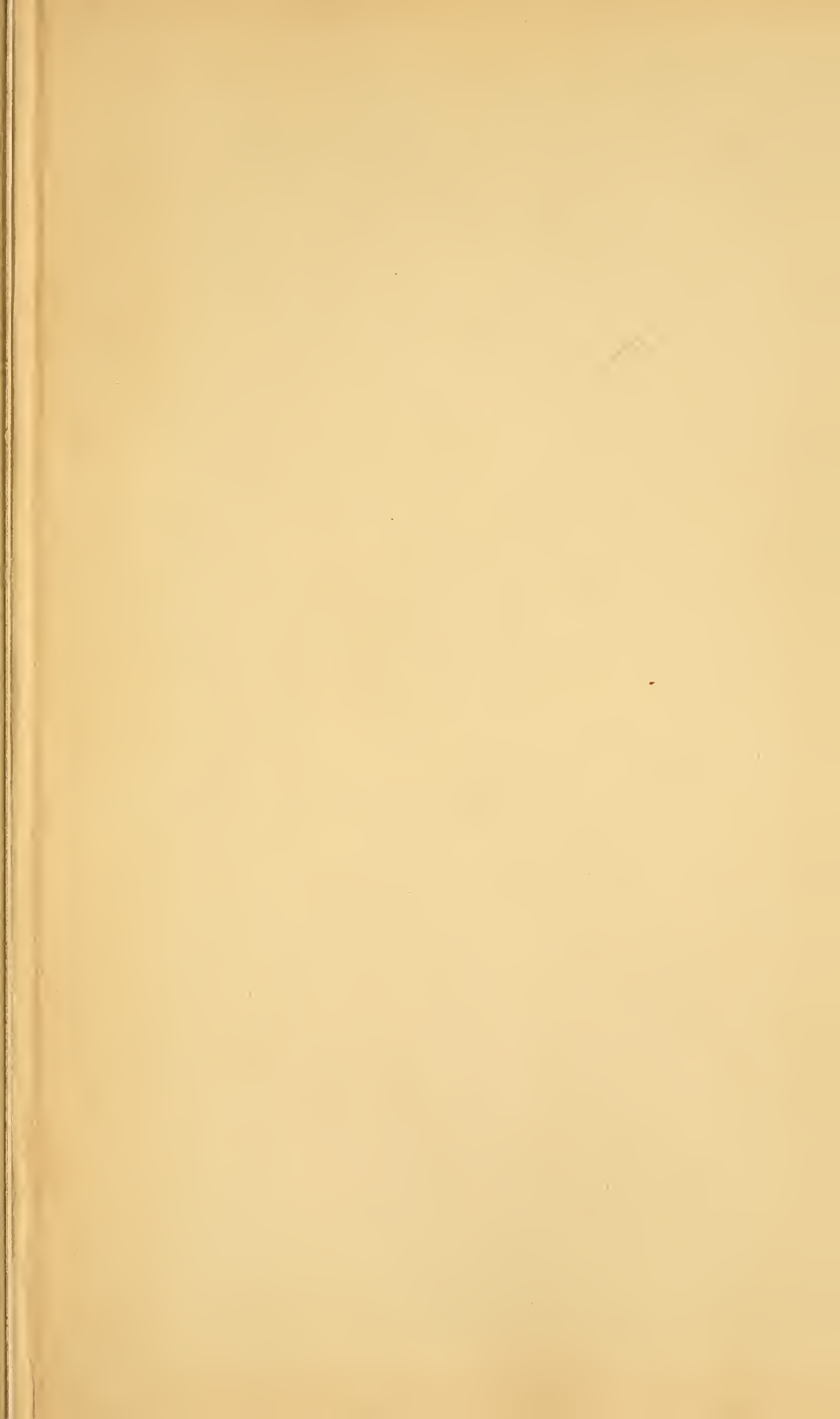
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